

# The Musical World.

(PUBLISHED EVERY SATURDAY AT NOON.)

A RECORD OF THE THEATRES, MUSIC, LITERATURE, FINE ARTS,  
FOREIGN INTELLIGENCE, &c.

Terms of Subscription, per Annum, 16s. Stamped; 12s. Unstamped; to be forwarded by Money Order or Postage Stamps to the Publisher, W. S. Johnson, "Nassau Steam Press," 60, St. Martin's Lane, Charing Cross.

Each Subscriber is entitled to an Admission to an Annual Concert, and a Piece of Music, (regular Music size) Monthly.

No. 14.—Vol. XXII.

SATURDAY, APRIL 3, 1847.

PRICE THREEPENCE  
STAMPED, FOURPENCE.

## NOTICE.

Next Week, with No. 15, will be GIVEN to the Subscribers only, a SONG, composed expressly for  
**SIGNOR CARDONI.**

## THE PHILHARMONIC CONCERTS.

NEVER since these concerts were originated have they been the object of such general attention as now; and all because an Italian musician is director of the orchestra, and opinions are at variance as to his qualifications for the office. Signor Costa has reason to feel flattered by the importance which the public and the press attribute to his movements. Never was such a fuss made about a conductor. Applauded when he comes on, applauded when he goes off—at the beginning and at the end of each *morceau*, no matter how played—he would be something less than human were he to preserve his equilibrium under the circumstances. But Signor Costa is human, and the puffing of his friend in the *Chronicle* has succeeded in turning his head. That functionary has set up a golden calf in the market-place, an effigy of the "herculean" conductor, and every one must fall down and worship, at the risk of being peppered in the *Chronicle*. No journal must presume to hint that Michael Costa, who describes semi-circles and diagonal lines in the air with a stick, is anything short of Julius Caesar in merit, or the *Chronicle* straightway addresses a broadside to its disadvantage. The *Times* was rash enough to insinuate something of the kind, and fearful was the punishment it received. A paragraph from one of its musical articles, headed "*The Times* in 1847," was printed side by side with another paragraph, headed "*The Times* in 1844," in the *Chronicle* of Tuesday! It is true, the two articles treated of entirely different matters; it is true they had no kind of relation to each other; but what a triumph for the *Chronicle* to be able to point to the two and say, "Look upon this picture and on this!" A leader from *The Times* upon the Montpensier marriage in 1846, and a leader upon Daniel O'Connell in 1840, placed in juxtaposition, would have served just as well, and would have been just as beside the subject. But it is the pride of the *Chronicle* to be original, and the musical department, in this quality, beats all the press hollow. The *Chronicle*, with a short-sightedness and a thickheadedness for which it has been remarkable since the spring of 1846, when the editorship of its musical articles devolved upon the present writer, insists upon making the conductorship of

Signor Costa at the Philharmonic a party question *apropos* of the two Italian operas. But the mistake is, that instead of doing good to his idol, this unwise course of proceeding will be likely to do him injury. The golden calf will probably be riven to shatters some fine morning, like the idol of *Nabucco* in Verdi's opera. Signor Costa has a right to demand protection from his friends, who, in endeavouring to establish for him a reputation for what he is not, run the chance of knocking down for him the reputation for what he is. We have never been disposed to underrate Signor Costa's talent, and in his proper sphere are ready to acknowledge him on all occasions. But it is preposterous to insist, that because he is admirable in the conduct of an Italian opera, he should, of necessity, be admirable in the conduct of a German symphony. And yet this is the argument involved in the rhapsodies of the *Chronicle*, with a sling and a stone for any one who is disinclined to admit its soundness. For our own parts, if Rossini himself were appointed director of the Philharmonic orchestra, and were ready to accept the post, we should not be satisfied, and for the same reasons that disincline us towards Signor Costa in his present position. Signor Costa is an excellent conductor, and can make a band go together, in no matter what music, as well as any man, and better than many: but making a band go together is not the only duty of a conductor. If expression be of any value in orchestral performances, it will hardly be denied that the conductor should be able to give it. But the conductor cannot give the expression without a long and intimate acquaintance with the style of music he has to conduct. He must have been educated in it. To say that it can be acquired by an adult, in an instant, is nothing short of an absurdity; and the *Chronicle* itself will not have the hardihood to claim this distinction for Signor Costa, whose youth was nurtured in the frivolities of the Italian school, and who till last year has never been accustomed to the kind of music he is now appointed to direct. The fact is, that Signor Costa is receiving his education—undergoing a course of lectures—learning the rudiments and the principles of a new art—with the assistance of the Philharmonic orchestra, and at the expense of the Philharmonic members, associates, and subscribers. It may be all very agreeable for the writer in the *Chronicle* to preside at the lessons of his friend, Costa, and to puff them, the morning after, in the pages of the devoted

*Chronicle*; but the four-guinea subscribers have a right to expect a conductor who is thoroughly conversant with the music he has to direct. One of Rossini's overtures would go splendidly under Signor Costa's baton—and we expect a treat on Tuesday at the Royal Italian Opera, from the *Semiramide*—but one of Beethoven's symphonies is quite a different matter.

The second concert of the Philharmonic Society took place on Monday evening, when the Hanover-square rooms (or rather room, as the ante-chamber was closed), were filled by a brilliant company. The selection of the first part of the programme was made with reference to the period—Passion-week. This is the first time the Philharmonic Society has given a performance in Passion-week, and we trust the last. The step was ill-advised, and told against the sale of guinea-tickets, as might have been expected. But the ante-chamber was closed as a precautionary measure, lest the room should appear less crowded than at the first concert; but though the precautionary measure produced the effect intended, it failed to escape the observation of those who were looking out for squalls. The programme was as follows:—

PART I.—Sinfonia in C Minor, from the *Last Judgment*, Spohr.—Air, "Jerusalem," Miss Birch, Chorus, "Oh! happy and blest," Song, "Oh God! have mercy," Mr. H. Phillips, (St. Paul) Mendelssohn Bartholdy.—Mass in C, Beethoven.

PART II.—Choral Sinfonia (the principal voice parts by Miss Birch, Miss M. Williams, Mr. Lockey, and Mr. H. Phillips) Beethoven.—Conductor, Mr. Costa.

Why the term *sinfonia* was applied to the second overture in Spohr's *Last Judgment* we cannot guess, unless to deceive the inexperienced subscribers into the idea that they were going to have the ordinary two symphonies that form part of the Philharmonic programmes. The Italian term *sinfonia* applies to any piece of instrumental music, and has quite a different meaning from the German word *sinfonie* and the English *symphony*. In England we term the few bars of instrumental introduction that precede a ballad *symphony*, and the Philharmonists might just as consistently make *sinfonia* stand for the commencement to Mr. Henry Russell's ballad of "The Maniac." We were not sorry, however, to hear Spohr's overture, which is a fine piece of music, and, no less than the first *sinfonia* in the same *Last Judgment*, should long ago have found its way into the Philharmonic programmes. Perhaps the objection may be urged that these instrumental pieces suffer from being separated from the oratorio to which they belong. This might hold with the one played on Monday night, which is a *pot-pourri* of subjects afterwards employed; but there is such a pleasure in listening to the gorgeous instrumentation of Spohr, that we are never sorry to listen to any composition from his pen, especially when so satisfactorily executed as the "sinfonia in C minor" (which, by the way, has a long episode in E minor, that is strongly out of sorts with the rest) at the second Philharmonic concert. Signor Costa was quite correct in the time, and conducted with fire and decision. Nevertheless, the "Sinfonia" produced little effect upon the audience, who scarcely deigned to give it a hand.

The three pieces from *St. Paul* were injudiciously selected. The effect of the song in B minor, after the

chorus in E flat, was by no means good. The compositions themselves are beautiful, but being all slow movements the result of their performance in immediate succession was tedious. Miss Birch's voice is just what is demanded for the beautiful air in B flat, and the accompaniments were played delicately, which, as there is so much for the wood-instruments, rather surprised us. The chorus, one of the loveliest things in *St. Paul*, went smoothly; but Signor Costa rather exaggerated the tempo, which occasionally made it drag. The *rallentando* at the end was skilfully managed, though rather overdone. The choristers were irreproachable, both in taste and execution. We should have preferred hearing the elegant figure of accompaniment, which the violins sustain all through the chorus, a shade more distinctly—for, though it ought not to be obtrusively prominent, Mendelssohn would hardly have bestowed such pains to finish and elaborate it, unless he had intended it to be heard. Mr. Phillips's "Oh, God, have mercy!" is too well-known and appreciated to need criticism here.

The performance of the mass in C is entitled both to praise and blame, but as the good predominated over the bad, we shall not dwell upon the defects in detail. Signor Costa's mistakes were chiefly to be traced to his uncertain feeling as to the times, and his undecided manner in indicating them. He frequently led the band off at one time, and then feeling himself wrong, dragged it back, or hurried it forward, as occasion demanded.

On the whole, the choral symphony was not so well performed as when it was last executed under the direction of Mr. Moscheles. We gave so long a description of it on that occasion, that we have nothing more to say on the subject, with the proviso that every new hearing convinces us that the three instrumental movements exceed, in grandeur and beauty, almost everything of the kind that the art has produced. With this conviction, we cannot but feel regret that Signor Costa should have suggested, or what is just as bad, should have tolerated the mutilation of the *scherzo*, by omitting the *reprises* of each part, and the *da capo* of the entire movement, which, as it was played, was destitute of that clear design for which, like Mozart, Beethoven is such a rigid stickler. What was worse, the audience encored the *scherzo*, and Signor Costa, true to the standard of ill taste, declined to repeat more than the trio and the fragment of the *coda*, which is only consistent in the position Beethoven has assigned it. We agree entirely with the strictures bestowed by the principal organs of the morning press upon Signor Costa for this unwarrantable liberty with Beethoven's master-piece. It was altogether unworthy a musician of his standing and pretensions, and would seem to declare, beyond a doubt, that he has no real sympathy with the great school of art.

The effect of this concert, good as were all the individual pieces, was heavy and monotonous. We were not sorry to hear the mass, although the Catholic cathedral is its proper place; but few cathedrals possess the resources, vocal and instrumental, which are at the disposition of the Philharmonic Society, and such a noble composition



makes its own apology wherever it may be introduced. It was, however, too long and too elaborate a work to precede the still longer and more elaborate choral symphony. At the end of the first part, the audience had had enough of such serious music for one concert, and the sequel proved the mistake of judgment which had induced the performance of both on the same evening. During the choral movement there was incessant moving towards the door, on the part of individuals who, caring more for getting home in good time than for hearing Beethoven's work complete, indulged their own egotism at the expense and to the annoyance of those who sufficiently respected the great master to wish to hear him out to the very last note.

#### CHAPPELL V. PURDAY.

This was an appeal from a decree of the Vice-Chancellor of England, which was argued before his Lordship on the 20th of March, and reported in *The Times* on the 22d. The case stood over for judgment.

The bill was filed by Mrs. Chappell against Mr. Purday, to restrain the publication of the overture to the opera of *Fra Diavolo*, and for an account, she alleging that she had the sole legal right to the publication of the music. The first decree made by the Vice-Chancellor was, that the bill should be retained for a twelvemonth, with liberty to Mrs. Chappell to bring an action to test the validity of her alleged legal title; but, in the event of her omitting to bring such action within the specified time, then the bill was to be dismissed without costs. An action was, however, brought in the Court of Exchequer, and eventually a verdict was come to, negativing the exclusive right claimed by the plaintiff. The suit in Chancery was then brought before the Court on further directions, when the Vice-Chancellor made the decree complained of by the present appeal, namely, dismissing the bill, but without costs. The appellant contended that the bill ought to have been dismissed with costs.

The Lord Chancellor this morning gave judgment, and said, after stating the nature of the proceedings at law and in equity, that a party coming to a court of equity for the protection of a legal right, if he failed in establishing such legal right at law, must as a matter of course also fail here. Such was the general practice of this court; and it was founded upon the principle, that if a person brought an action and failed he was in the same situation as if he had brought no action at all. The two orders made in the court below were totally distinct in their nature, and could not both stand. The first order was that the bill should be retained for a certain time, but that if no action were brought by the plaintiff within that time, then the bill should be dismissed with costs. It certainly appeared most inconsistent to say, that if no action should be brought, the bill should be dismissed with costs, but if an action were brought and failed, then the bill should be dismissed, but without costs. The first decree made by the court below was the right course to be pursued, and must be followed out, but the two decrees together, as they stood, were irreconcilable. It was not possible to infer that the costs of the suit had been refused from any conduct on the part of the defendant; the court had waited the result of the action at law. Moreover, if the defendant had caused any extra expense in the action at law by his mode of pleading or otherwise, it could not affect his right to the general costs in the suit in equity. The question was one of importance, both with regard to the practice of the court and principle which ought to guide it. There were many cases in which the costs were in the discretion of the judge, and from the exercise of which discretion there was no appeal; the reason being, that the judge, on appeal, could not have all the facts before him which influenced the mind of the judge below, unless there were a re-hearing of the whole case, and therefore the practice of the Court had always been, in such cases, to refuse an appeal for costs alone. But where there was a fixed rule of the Court with respect to particular costs, the Court or Judge could have no discretion in the matter; and if it appeared on the face of the decree that the Court below had irregularly dealt with the costs, the Court, on appeal, would not affirm such decree. That in cases of this kind, where, on the face of the decree, costs had manifestly been given contrary to the rule of the Court, an appeal was allowed for the costs alone, was proved by many cases—"Cowper v. Scott," decided by Lord Northampton; "Taylor v. Southgate," and "Angell v. Davies," both in reported in 4 M. and C.; and the case of "Owen v. Griffith," in Ambler, where Lord Hardwicke stated, that in some cases the rule that there should be no appeal for costs alone might, and had been, dispensed with. The result therefore was, that if the Court, on appeal,

could not decide the point without a re-hearing of the cause, then there could be no appeal for the costs alone, but otherwise where the defect appeared upon the face of the decree. In this case the Vice-Chancellor had gone against the practice of the Court in not dismissing the bill with costs, and the more so, as the two decrees made by him were inconsistent with each other. So much of the last decree as directed the bill to be dismissed without costs must be varied, and the bill must be dismissed with costs.

## THE AFFINITIES.

from the German of Göthe.

Continued from page 203.

### PART II.—CHAPTER VIII.

THERE are few persons who know how to employ themselves with that which has passed only immediately. Either the present forcibly holds us to itself, or we lose ourselves in the past, and seek, as far as is possible, again to evoke and restore what is completely lost. Even in great rich families, which are so much indebted to their ancestors, it is generally found that the grandfather is thought of more than the father.

Our teacher was excited to make reflections of this kind, when on one of those fine days on which the departing winter is in the habit of imitating spring, he had walked through the large old castle-garden, and had admired the avenues of lofty lime trees and the regular method of laying out the grounds, which had originated with Edward's father. They had thriven admirably according to the intention of their planter, and now, when for the first time they had to be acknowledged and enjoyed, no one said any more about them. They were scarcely visited, while taste and outlay had been directed far and wide towards another side.

On his return he made the remark to Charlotte, who did not take it in ill part, "While life carries us on," she replied, "we think we are acting from ourselves, are choosing our own activity and pleasures, but indeed, if we look closely into the matter, they are only the plans and inclinations of the time, which we also are compelled to bring into execution."

"True," said the teacher, "who can resist the stream of circumstances? Time moves on and with it move views, opinions, prejudices, and tastes. If the youth of a son fall exactly in a period of transition, we may be assured that he will have nothing in common with his father. If the latter lived in a period when pleasure was taken in appropriating much to one's self, in securing, limiting, and concentrating this property, and in fortifying one's enjoyment, by a retirement from the world, the former will, in such a case, endeavour to extend himself, to communicate, to diffuse, and to open what has been hitherto locked up."

"Whole periods of time," observed Charlotte, "are like the father and son, whom you describe. Of that state of things, when every little town was forced to have its walls and moats, when every noble mansion was built in a marsh, and the smallest castles were only approachable by a drawbridge, we can now scarcely form a conception. Even greater cities now remove their walls, the moats even of princely castles are filled up, the towns are only so many large hamlets, and when we observe this in our travels, we may believe that the universal place is secured, and the golden age at our doors. No one ever thinks himself comfortable in a garden which does not look like an open country; nothing should remind us of art or confinement, but we wish to draw our breath quite freely and unconstrainedly. Have you a notion, my good friend, that from this state we can return into another—into the former one?"

"Why not?" said the teacher; "every situation has its difficulties, the limited as well as the free. The latter presupposes superfluity and leads to prodigality. Let us keep to your example, which is striking enough. As soon as want appears, self-limitation is restored. People who are compelled to make use of their ground and soil again raise walls about their gardens that their produce may be safe; hence a new view of things gradually arises. The useful again gets the upperhand, and even he who possesses much thinks he will be forced to use it all. Believe me, it is possible that your son may neglect all the park plans, and again retire behind the solemn walls and under the tall lime trees of his grandfather."

Charlotte was secretly rejoiced to hear a son predicted, and,

therefore, pardoned the teacher for his somewhat unkindly prophecy as to the possible fate of her dear beautiful park. Hence, she replied, quite good-humouredly, "We are neither of us old enough often to have seen contradictions of the kind, but if one looks back upon one's early youth, recollects the complaints of older persons, and takes countries and towns into the survey, no objection particularly could be made to the remark. But, should no opposition be made to such a natural course, should not we be able to reconcile father and son, parents and children? You have been kind enough to prophecy a son for me, but must he stand in direct opposition to his father? Must he destroy what his parents have built, instead of completing it and elevating it if he proceeds in the same spirit?"

"There is, indeed, a rational method to accomplish this," replied the teacher, "but people seldom apply it. Let the father make his son a part-possessor, permit him to join in building and planting, and allow him to have, like himself, a harmless power of discretion. One activity may be woven into another, but never can be stuck on. A young twig easily and readily unites itself with an old trunk, to which no mature branch can any longer be joined."

The teacher was glad that, at the moment, when he saw himself forced to take leave, he had chanced to say something pleasant to Charlotte, and had thus confirmed her favour anew. He had already been too long absent from home, but he could not make up his mind to return until, perfectly convinced that he must allow the time of Charlotte's confinement to pass over before he could hope for any decision with respect to Ottilia; he, therefore, submitted to circumstances, and with these hopes and projects returned back to the governess.

Charlotte's confinement approached; she kept herself much in her chamber; the ladies assembled round her formed her more limited society. Ottilia took care of the household affairs, while she scarcely ventured to think on what she did;—she had fully resigned herself, she wished to be even still more serviceable to Charlotte, to the child, to Edward—but she did not see how it was possible; nothing could save her from the most complete state of mental perplexity but the daily performance of her duty.

A son came happily into the world, and the ladies all agreed that he was the very image of his father. Ottilia alone secretly differed from this opinion, when she congratulated the invalid, and greeted the child with the warmest affection. While the preparations were going on for the marriage of her daughter, Charlotte felt much pained by the absence of her husband, and now the father was not to be present at the birth of his son, nor to determine the name, by which he should in future be called.

The first of all the friends who appeared to offer their congratulations was Mittler, who had posted his spies to bring him immediate notice of the event. He came in very good humour. Scarcely concealing his triumph in the presence of Ottilia, he spoke aloud before Charlotte, and was the very man to banish all cares, and to set aside all the obstacles of the moment. The christening must not be long deferred. The old pastor, with one foot already in the grave, was by his blessing to connect the past with the future; the child was to be named Otto, for it could have no other name than that of the father and the friend.

It required all the decisive urgency of this man to set aside the hundred scruples, dissuasions, delays, hesitations, suggestions for alteration or improvement, waverings, opinions, and changes of opinion. In such affairs, from a difficulty removed others generally arise, and while one wishes to spare the social relations, some are sure to be compromised.

The office of giving written notices of the fact, and of inviting persons to the christening, was undertaken by Mittler. This was to be finished at once, as he considered it of the greatest consequence that a piece of good fortune, which he deemed so important to the family, should be communicated to the rest of the world, which sometimes wishes evil, and talks evil. Indeed, the late events, connected with Edward's passion, had not escaped the public, which remains firm in the conviction that whatever happens, only happens that it may have something to talk about.

The ceremony of the christening was to be solemn but short, and limited to a few. The party assembled,—Ottilia and Mittler, as sponsors, were to hold the child. The old pastor, supported by the servant of the church, approached with slow steps. The

prayer being over, the child was placed in Ottilia's arms, and as she looked down upon it with affection, she was not a little startled at its open eyes, for she thought she was looking into her own, and such a resemblance was enough to surprise any one. Mittler, who next took the child, was likewise startled, as in the general formation of the face, he discerned such a striking likeness of the Captain as he had never before seen.

The infirmities of the good old pastor had prevented him from accompanying the act of baptism with more than the ordinary service. Mittler, full of the subject, remembered his early clerical performances, and it was generally his way to think in every case how he should now speak and express himself. On this occasion he could so much the less restrain himself, as he was only surrounded by a little party of friends. Hence, towards the end of the ceremony, he began readily to put himself in the place of the pastor, to express, in a cheerful discussion, his hopes and his duties as a god-father, and to continue this so much the longer, as he thought he could perceive Charlotte's approbation in her satisfied air.

It escaped the observation of the stout orator, that the good old man would have liked to sit down, and still less did he think that he was on the way to produce a greater evil; since after he had emphatically described the relation of every party present to the child, and had thus exposed Ottilia's self-control to a pretty severe trial, he at last turned to the old man with these words, "And you, venerable father, can now say with Simeon: Lord, let thy servant depart in peace, for mine eyes have seen the saviour of this house."

He was now in train to make a brilliant conclusion; but he remarked that the old man, for whom he held the child, first seemed to bend towards it, but afterwards sunk rapidly back. Having been scarcely kept from falling, he was carried to a chair, and notwithstanding all the assistance rendered at the moment, they were forced to pronounce him dead.

So immediately to see and think of birth and death, the coffin and the cradle, not merely with the imagination but with the eyes; to combine these monstrous contrasts, was a difficult problem for the bystanders, especially when so suddenly performed. Ottilia alone looked with a sort of envy on the departed one, who still retained a kind, engaging expression. The life of her soul was killed—why should the body be still preserved?

If in this manner the melancholy events of the day led her to the contemplation of perishableness—of parting—of loss, she was, on the other hand, consoled by wondrous nocturnal visions, which assured her of the existence of her beloved, and confirmed and animated her own. When in the evening she had lain down to rest, and was still floating in the sweet sensation, between sleeping and waking, it seemed to her as if she was looking into a space perfectly bright, yet softly illumined. In this she saw Edward quite plain, not dressed as when she had seen him before, but in military uniform, and always in a different position, which, however, was perfectly natural, and had nothing fantastic about it—thus he was standing, going, lying, riding. The form, which was finished to the minutest detail, moved voluntarily before her, without anything being done on her part—without her willing it, or exerting her imagination. Often she saw him surrounded, especially by something moveable, which was darker than the bright ground, but she could scarcely distinguish the shadowy forms, which sometimes appeared to her as men, horses, trees, and mountains. She generally went to sleep while the apparition was before her, and when, after a tranquil night, she woke in the morning, she was refreshed, consoled, and felt convinced that Edward was still living, and that she stood in the closest relation to him.

(To be continued.)

\*. To prevent misunderstanding, it may be stated that the copyright of this translation belongs solely to the translator.

#### MADAME BISHOP IN THE PROVINCES.

(From a Correspondent.)

Seeing you were kind enough to insert my notice of Madame Bishop's performances, and as it chimed in so well with my own feelings, I have attended both here and in Bristol at the operatic entertainments, and trouble you with my notions resulting therefrom. I assure you, it requires no small degree of resolution in such doleful weather to quit one's cosy fireside, to venture three times a week to any performance, especially in such a busy, filthy place as Bristol. I forget where I left off in my last, and not having a number of the *Musical World* at hand, I shall briefly recapitulate the per-



performances of the *Prima Donna*, and get at last into the right channel. Madame Bishop commenced her engagement at Bristol, on Monday, the 22nd of March, and debuted in *Sonnambula*. The house was not full, but it was fuller than I expected. There were many sufficient causes to keep the visitors from the theatre. First of all the increase of taxation, which has lately been laid on heavily on the inhabitants of this place and the surrounding neighbourhood owing to the increased influx of Irish paupers. In addition the private, as well as public subscriptions, have positively drained all the better classes, and left them scarce a doit to expend on unnecessary amusements. Besides these weighty causes, the approximation of the Fast day and Passion-week have disposed very many holiness, and turned them entirely from profane indulgences. These causes will assuredly more than account for the uncrowded appearance of the house. But what was wanting in number, was supplied by enthusiasm, Madame Bishop's reception from beginning to end being such as her most ardent admirers could have desired. I can hardly remember whether, or no, I entered in my last into details on the performance. I will merely mention here that she repeated the *finale* three times. By the way I take leave to differ from you, or a writer in your journal touching this same *Rondo finale*, as it is sung by Madame Bishop. I have read in an article of the *Musical World*, whether in the leading columns, or elsewhere, I cannot now recall, a paragraph disputing Madame Bishop's judgment in singing the *finale* to the *Sonnambula* in Italian. Certainly it would have been better if it could have been avoided. Other vocalists have given the *rondo* with the English words, but at what a sacrifice. There never were words written to music more inharmonious than these adapted to "O, non giunge." Can any thing be more ridiculous, as far as euphony is concerned, than the substitution of "Oh! don't mingle." It is almost impossible to find a syllable more difficult to convey in musical sound than that same *gle*, more than all, when it falls on an accented note as it does here. You will, I am sure, on cogitation, agree with me, that Madame Bishop was entirely justified in adopting the Italian version of the *rondo*. But to return from digression. On Tuesday, 23rd March, the *Sonnambula* was repeated at Bath. Thursday following, the *Maid of Artois*. The attendance was very respectable, though here again another cause was superadded to those above-named for deterring visitors from the theatre, viz., the death and funeral of our respected member Colonel Langston. The same evening the *Maid of Artois* was performed at Bristol. Both performances were received with great acclamation, the fair singer being in admirable voice, and singing with all her accustomed purity of intonation and fine artistic skill. On Friday at Bristol again we had an operatic entertainment for the benefit of Madame Bishop, consisting of selections from *Anna Bolena*, of the *Love Spell*, and the celebrated scene from *Tancredi*, "O, patria dolce." The house was full on this occasion. Madame Bishop was labouring under the effects of a cold, notwithstanding which she was encored in "Di tanti palpiti," which indeed she sang splendidly. Her artistic powers are, beyond a shadow of doubt, of the very highest order. Madame Bishop appears to follow, in the tempo and peculiar accentuation of Rossini's grand and beautiful aria, her great predecessor, Pasta. Certainly since the time of that incomparable artist, I have heard no singer who has pleased me as much as Madame Bishop in "Di tanti palpiti." The same performances were repeated at Bath for Madame Bishop's benefit. The house was extremely full, particularly the dress circle, which was occupied by all the rank and fashion now at Bath. The performance went off with great eclat. The fair singer was not quite recovered from her hoarseness. An apology had been made for her previous to the commencement of the performance, but so great is Madame Bishop's skill and art, that her hoarseness was hardly perceptible. The new *rondo* in the *Love Spell* was encored, as was also the duet with Dulcamara. I understand Mrs. Macready is so satisfied with the results of Madame Bishop's engagement, that she has re-engaged her for five nights more in Easter week. This requires no comment. Mr. T. Bishop, Mr. P. Corri and Mr. Chute were the artists who assisted Madame Bishop in the different operas. They did their best, and on that score they are entitled to leniency; and to be lenient, I must needs say very little about them. Mr. T. Bishop has a sweet voice, but it lacks power and dramatic tone. Chute, the stage-manager, was very good in Dulcamara—only I wish the next time he performs this character in the *Love Spell*, he may not dance about so much, and sing a little more. Mr. P. Corri has an effective bass voice, and, with study and perseverance, would become a good singer. It must certainly be of immense advantage to these gentlemen, who have so much to learn, to have such an artist as Madame Bishop performing with them continually. They cannot fail to improve, unless they be the veriest dunces in Christendom.

Addio—I shall write again on the 1st instant.  
Bath, March 29.

#### NICHOLAS ZINGARELLI.

I VISITED Naples in July, 1816, for the purpose of studying vocal composition, under this celebrated composer, and there did I remain until 1819. In Zingarelli I found not only an able and experienced instructor\* in that branch of the art, but also a warm-hearted and most sincere friend; in short he treated me more like an old and highly valued friend than a pupil. On my return to England, at the end of 1819, I sent

\* This was even Rossini's opinion, for my dear and ever-to-be-lamented father consulted him on the occasion, and more than once.

him, as a small (but very sincere) token of gratitude, ten of Handel's best oratorios, in score. This he immediately acknowledged, and with many thanks—*thanking me and my father for our gratitude*—and expressing himself better pleased than ever with the ever immortal Handel (as he called him, *il sempre immortale Handel*). Indeed Handel was one of his prime favourites and so was Haydn, then Gluck and Mozart. He valued Handel and Haydn more for their melodies and Gluck and Mozart for their harmony. Of the Italian composers, Sacchini was his great favourite, then Guglielmi and Paisiello, then Piccini, Paër, Tomelli, and Cimarosa; but yet, above all these, Handel might have been pronounced his supreme favourite, and so far he showed his taste as well as his impartiality. Zingarelli's Masses and *Stabat Mater*, for four voices, will live for ever, and so will his oratorios, *The Destruction of Jerusalem* and *The Triumph of David*, as also the third act of his *Romeo and Juliet*, his cantata of *Orestes and Electra at the Tomb of Agamemnon*, and his *Stanzas of Tasso*. Not only his melodies may be mentioned with great praise, but even, at times, his orchestral accompaniments; for, if they are not upon a par with those of a Rossini, or an Auber, they are far superior to those of most of his contemporaries, this will readily be admitted by any impartial judge of music. Zingarelli was born in Naples in 1752, and died there in 1837, at the age of eighty-five, universally regretted, not only for his transcendent abilities as a vocal composer, but also for his amiable qualities and various accomplishments. He had resided there for a number of years and was director of the Royal Academy (or *Conservatorio*, as it is called) of Music. Amongst his pupils may be mentioned, Morlacchi, Mercadante, and the lamented Bellini. I have not mentioned "Emperor Beethoven" amongst Zingarelli's favourite composers; the fact is, at that time, I do believe, that he was very little, if at all, acquainted with his matchless masterpieces, but since that he got familiarized with them and, from what I have heard, appreciated them at their full value; in fact, he had too much taste and feeling to deprecate any man of genius and much less such a luminary as Beethoven!

PIO CIANCHETTINI.

#### SONNET.

NO. XXVIII.

Oh! thou hast had compassion on my heart,  
Waking it from the dream of dark despair,—  
Pouring benignantly a compound rare  
Into its wounds, so that they cease to smart.—  
A compound of kind words—of looks that dart  
From clear, mild eyes—of kisses sweet though rare,  
Which penetrate the soul, and linger there  
When lips which made them are compelled to part.  
Yes, thou hast said thou lov'st me, and each sign,  
Each glance, each smile has that sweet truth confess'd  
So plainly that no room for doubt is found;  
And I may freely say that thou art mine—  
And mad with rapture clasp thee to my breast,  
Smiling upon the storm that howls around.

N. D.

#### ROYAL ITALIAN OPERA.

No anticipated event connected with musical matters within our recollection has caused so great a sensation in the public mind as the opening of the Royal Italian Opera, Covent Garden. The causes which have conducted to this excitement are manifold and curious. First of all the sudden revolt and segregation of the principal forces of Her Majesty's Theatre, together with their subsequent enrolment under a new gonfalon, moved all connected with operatic matters to surprise and wonder. Next the announcement, that the *rebel legions*,

as the facetious *Post* facetiously called the seceders, had established their Pandemonium at Covent Garden, and were about to turn the temple of Shakspeare—we beg pardon—of Jullien, into a rival Opera House, elicited astonishment. Then other causes arose. The mysterious names and monies which were to make up the means and appliances of the new house, driving to desperation conjecture, wherein figured a Salamancan Count, whose wealth was countless, and a man of Ross, or a child of Ross, or one with some such designation, whose benevolence and good intentions went hand in hand with his teeming coffers to raise the new Ephesian dome, and endow it with magnificence undreamt of before:—then, the amount and variety of the new subscribers, many of whom came from the ranks of the seceders themselves;—and anon, the might and fame of the leading powers of the new cohorts, chosen from, or rather congregating into one band the musical Titans of Europe. Moreover, the immense patronage bestowed upon the new establishment threatening downfall to the elder house was a grand moving power. In addition, the strenuous exertions of the latter to resume its pride of place, and fill up the vacated chairs of greatness, and the success that to a certain extent attended its endeavours; and above all, the championship arrogated by two morning journals, who supported their respective parties, and girded their loins for battle, doing more justice to their cause by their earnestness and courage than by their ratiocination or grammar. Here were reasons multiplied to stir up the general mind. For a long while it was considered an undertaking preposterous as hewing Mount Athos into a statue, and arduous as melting the Alps with vinegar, to convert the temple at Covent Garden into a throne that could compete with the glories of the old Opera. But when the reformers went really to work; when Covent Garden was filled with hundreds of artizans; when, after a few brief moons, the rubbish had disappeared, the scaffolding had fallen, and confusion had yielded to order and beauty, then, at last, doubt gave place to astonishment, and credulity could no longer wink: for lo!

"The ascending pile  
Stood fix'd her stateliest height; and straight the doors,  
Opening their brazen folds, discover, wide  
Within, her ample spaces o'er the smooth  
And level pavement; from the arched roof,  
Pendent by subtle magic, many a row  
Of stary lamps and blazing cressets, fed  
With naphtha and asphaltus, yielded light  
As from a sky. The hasty multitude  
Admiring entered; and the work some praise,  
And some the architect."

Meanwhile the new Opera had issued a prospectus that startled all Europe. We may assert, without fear of contradiction, that nearly all the first celebrities in the musical world were engaged. No one can doubt this when we name Grisi, Persiani, Tamburini, Mario, Salvi, Ronconi, and Marini. Not content with this array of unsurpassable talent, any single name belonging to which would alone have filled a continental theatre, and created a *furor* for a whole season, the Royal Italian Opera projectors instigated a close search throughout all Italy, and replenished their forces with vocalists of the highest repute—another cause for wonder. Was not this adding perfume to the violet? In the interim, the alarmists, as we may well designate the members of the opposition stalls, were by no means idle or dilatory. They procured the most famous tenor in southern Italy. But the most famous tenor in southern Italy did not turn out so famous in northern England. Fraschini made a hit certainly, and the hit told; but the impression it left was feeble. An

importation from the Royal Academy of Paris was much more successful. The youthful and gracious Gardoni was found incomparably greater than even his partizans expected. Another matter for wonder—the new Opera had omitted, in its acute research, one of the most delicious tenors in Europe. Gardoni was a hit, and has left the impression. We now come to the greatest cause of wonder. The name of Jenny Lind had been for a long time trumpeted throughout all Germany as the first of all modern sopranis, *with one exception*. Reader, mark the words in italics. We have something to say thereanent presently, that will doubtless astonish your strong senses. The new Opera disregarded the German reputation of the Swedish nightingale, and reposed their confidence in Grisi and Persiani. The enemy saw their opportunity and seized it. They engaged Jenny Lind. But, another matter for wonder—Jenny Lind, after being engaged by the old house, was claimed by the manager of Drury Lane on the strength, or weakness, as it may turn out, of a prior engagement. We shall not recapitulate matters with which every reader is now acquainted. Enough to say, Jenny Lind goes to the Haymarket Opera under violent protest from Mr. Bunn. We have said some few lines above that Jenny Lind had the greatest reputation in Germany as a singer *with one exception*. That solitary exception is Pauline Viardot Garcia, the sister of Malibran. Reader, dost thou remember, when first the name of Jenny Lind was bruited abroad on the winds of controversy, perusing in the pages of the "Musical World" our astonishment that both the Italian Operas should have overlooked a greater artist and a better singer than Jenny Lind in the person of Pauline Garcia? Did we not reiterate our astonishment and strongly advise the lessee of Her Majesty's Theatre to give up all claims to the former, and engage the latter? Did either of the barrel-organs of the Opera houses take up our counsel, or did either of the Opera houses improve upon our hint? No! And what is the consequence? We find at the eleventh hour that both parties are contesting for this same artist. They have at length discovered, O! most dilatory conclusion! that Pauline Garcia is a greater artist and enjoys a higher repute than the far blazoned Jenny Lind. O, wonder upon wonders! our opinions are chronicled, and we now say, that whichever of the two Italian Opera houses possesses Pauline Garcia, it can boast of a singer who may divide the Imperial soprano crown, yea, with Grisi herself.

We have now to speak of the opening of the Royal Italian Opera on Tuesday next. The excitement that pervades all musical classes and the opera-going public is indescribable. The opera selected for the first night is Rossini's *Semiramide*, one of the great maestro's most unequal works, but undoubtedly one which presents to the three principal personages of the drama the highest scope for the exhibition of dramatic and vocal excellence. *Semiramide* is one of Grisi's greatest efforts. Her acting is surpassingly grand and the music finely adapted to display her power and vocal graces. In *Assur*, Tamburini will exhibit his high tragic capabilities, but the music will hardly show the beauty and method of his style to perfection. If this great artist be half as good as he was four years ago he must create an immense sensation. Take him all in all, he was, to say the least of him, one of the finest baritones that ever graced the boards of Her Majesty's Theatre. To an organ of power, sweetness, great expression, and amazing flexibility, he adds dramatic capabilities of the very highest order, pathos deep and free from exaggeration, passion intense and varied, and action at once highly graceful and dignified. In comedy Tamburini may be



styled superexcellent. His Figaro and Dandini are perfect models of buffo acting and singing. Of the new *debutante*, Signora Albani, we know nothing, saving from report. The *Chronicle* speaks of her in lavish terms of eulogy. We hesitate before we join anticipations with our enthusiastic cotemporary. In our next number our readers may depend upon hearing our truthful sentiments. Of the band we can record our conviction that it will prove the most efficient in Europe. Our faith is hardly so strong in the chorus. On Tuesday night we shall listen and adjudicate. *Semiramide*, we learn, will be produced in a style of magnificence, commensurate with public expectation. To give effect to the martial portions of the music a military band—the Coldstream, we believe—will be employed on the stage. No expense, we are assured, will be spared to render the *mise en scene* worthy the new establishment. A ballet by M. Albert, in which Mademoiselles Fleury, Bertin, Neodot, &c. will perform, conclude the entertainments. The *Chronicle* tells us that "the first chord struck will be the national anthem, in which Grisi, Persiani, Mario, Salvi, Tamburini, Morani, (meaning, of course, Marini), &c. will sing the verses, with the entire strength of the company and the Coldstream band in the *ensemble*." This is the first time we have been informed, that "God save the Queen" is a chord! Let that pass! Nathless, this may be a slip of the pen and is scarcely worth chronicling among the grammatical licenses of the would-be supporter of the Royal Italian Opera.

We shall conclude our anticipations with some account respecting the building and decorations of the Royal Italian Opera, taking leave to quote from the enthusiastic writer in the *Chronicle*, who seems to have made himself thoroughly conversant with all doings within, as well as without, the walls of Covent Garden.

"The proscenium, consisting of two pair of magnificent Corinthian columns, with entablatures and cornice with the superstanding soffit, is in the hands of the decorator. The ceiling over the pit has been constructed and completed with strict regard to acoustics; it forms an elliptical base of a spheroidal section, of which the main axis is 70 feet by 62 transversely. The arrangement of this ceiling, in conjunction with the proscenium, has been so contrived that the singers are brought into juxta position with the audience, and it is calculated that owing to this exquisite form, the singers will not be obliged to strain their voices, as is too frequently the case in large theatres, destroying so many delicate organs. The veteran Braham, who visited the former scene of his triumphs the other day, complimented Mr. Albano on his success in the theatre as desirable for sound. The ceiling has been painted in Paris, by Signori Ferri and Verardi, and has excited great admiration in that capital of the connoisseurs. The painting was received on Saturday, in two huge packages twenty feet long. Signor Verardi commences this day to fix the canvases to the ceiling, and in a week or ten days the enormous forest of poles and spars, forming the scaffolding, from the pit floor to the roof, will be removed, and the colossal proportions of the interior will gloriously stand forth a monument of skill and ingenuity. The royal arms will be in relief on the proscenium, which will be in harmony with the allegorical painting of the ceiling. The new road under the portico, to enable the visitors to descend from their carriages at once inside the theatre is completed. The hall, with its gigantic columns, at the foot of the grand staircase, is quite ready. Everybody is amazed at the space in the corridors, round the tiers of boxes; a coach and six could drive around the grand tier. The elevation, breadth, and depth of the private boxes, and the seats for the pit stalls are on a larger scale than has hitherto been allowed for the comfort of an audience, and the graceful curve in the form of the facade of each tier will be a most grateful accommodation, especially to the long-limbed sitter. The double entrances to the pit for ingress and egress, to avoid opposing streams, and the two separate entrances for the stalls, are everything that can be desired. Nothing can be more noble than the suite of rooms, on ascending the grand staircase, before the crush room is reached. One of the greatest changes in the building is in the arrangement for the Queen's box and the other royal boxes. From the moment that her Majesty was graciously pleased to select the double box, Nos. 5 and 6, on the grand tier, from the proscenium, it was resolved that the state and private

apartments connected with her Majesty's box, should be on a scale of magnitude and magnificence never before attempted in any English theatre. The royal boxes are quite separated from the grand tier. The old corkscrew staircase, long and tiresome to ascend, has been removed, and an entirely new and commodious staircase, appropriated exclusively to her Majesty and the members of the royal family, has been erected. The royal carriage will be under cover on its arrival in the court-yard of the royal entrance, and her Majesty will thus be able to alight without being exposed to the weather. Although the extent of accommodation has not reached that of the San Carlo for royalty, still for grandeur, comfort, and convenience, her Majesty's box and suite of rooms at the Royal Italian Opera are altogether unrivalled in any other house, and Mr. Albano's plan has delighted every one who has visited the theatre. We have stated that there are six tiers of boxes, but such is the beautiful form of the theatre, that the extreme boxes on the uppermost tier command an excellent view of the stage, thus solving a problem in the construction of the interior that had hitherto been deemed impossible. Mr. Albano, before he began his labours, submitted three plans for adoption—the first would have rendered Covent Garden the largest theatre in the world; the second brings it in size after the Scala of Milan and the San Carlo at Naples; and the third brought it under the dimensions of Her Majesty's Theatre. It was the second, or medium size, that the proprietors accepted, and has been carried out. The number of boxes is as follows:—

Proscenium, or stage boxes (four on each side)	8
Pit tier	30
Grand tier	34
First tier	34
Second tier	28
Third tier	28
Fourth tier	26

Total number of private boxes . . . 198

There are eight rows of stalls, making 256 seats, and 24 at the sides—280 in all. There are ten rows of seats with arms and backs to them in the pit, which, when full, will hold nearly 400 persons. Great praise has been bestowed on the introduction of the two amphitheatres—the first, which is in the fourth tier, will be fitted up with 148 stalls, at a price between the pit-stall and a private box for each individual. The second amphitheatre, level with the fifth tier, contains the same number of stalls, will be at a lower price, and full dress will not be required. The gallery is commodious, but it is not so large as that of Her Majesty's Theatre, but elevated as it necessarily is, the stage can be well seen, and, owing to the new formed ceiling, will be equally adapted for hearing.

We have little further to add. A few nights more—but three—and the excitement consequent upon the opening of the Royal Italian Opera—

"Will melt in the past like the yeast on the wave."

but it will be long ere the effects of the introduction of a new Italian Opera into the metropolis will have evaporated. Time alone, in his rounded journey, will tell the consequence. We are not prescient, or we might augur the downfall of one house and the uprise of the other. Of one thing we feel somewhat assured in looking to the future, namely, that two Italian Operas cannot exist together in London, and, as a natural consequence of the foregoing, that the theatre which is conducted on the most liberal principles and which devotes itself most strenuously to the production of the best music in this country, will, as sure as the stars shine by night, in the end be predominant. With this prediction we close our remarks on the Royal Italian Opera, wishing it every success at its outset.

#### HER MAJESTY'S THEATRE.

THERE has been only one representation since our last, but that was a highly successful one. On Saturday Verdi's opera of *Ernani* was given with the usual ballet entertainments. The house was inconveniently crowded.

Our opinion of Verdi in general and of his *Ernani* in particular, has been already given, and as it affords us no pleasure to say disagreeable things we shall not repeat them

For those who are not acquainted with Victor Hugo's fine play on which the *libretto* of this opera is constructed we copy the following from the elegant *brochure*, distributed nightly in the place of bills, in the boxes and stalls of Her Majesty's Theatre:—

"The scene passes in Spain in the reign of Charles V. Ruy Gomez di Silva, grandee of Castile, although old, has preserved the chivalric and unbending principles derived from his ancestors. He wishes to marry his niece Elvira; but she already loves Ernani, and is by him passionately beloved. Ernani (John of Arragon) is son and heir of the Duke of Segorba, who fell a victim to the royal displeasure. John of Arragon, a prince set upon his head, has fled to the mountains, changed his name, become a chief of brigands, and the terror of the country. The King of Castile, Don Carlos, known afterwards as Charles V., also loves the beautiful Castilian; and, while sighing beneath her window, sees a youthful cavalier introduce himself mysteriously to her chamber—it is Ernani. The King profits by the signal he has surprised to procure an interview with the lady; he declares his passion, and is about to tear her from the protection of her uncle, when Ernani appears to defend her. The scene which takes place between the rivals attracts Gomez by its noise, when the King, after hesitating between his dignity and his anger and jealousy, discovers his rank, and gives, as a pretext for his disguise, his desire to consult Gomez relative to a conspiracy against his title to the empire and his life. Preparations for the marriage of Don Ruy with Elvira are making, when Ernani, disguised as a pilgrim, comes to claim hospitality at the castle. He is received; but his love betrays itself, and Elvira throws herself into his arms. Ernani, seized and condemned to death, reveals to Gomez the passion and attempts of the King. A terrible pact is the consequence; Gomez and Ernani agree to join the plot against Don Carlos, and, as the price of his liberty, Ernani consents to hold his life at the discretion of Gomez. The conspirators meet; but their proceedings have been discovered, and they are surprised and arrested by the King. Proclaimed emperor, Charles V. forgets the wrongs of Don Carlos. He pardons Ernani, restores to him his titles, and unites his hand to that of Elvira. But the inflexible Gomez advances, claims the life of Ernani, and summons him to redeem his pledge. The sacrifice is accomplished, and the lover kills himself in view of the felicity which awaited him."

Such a subject in the hands of a composer of dramatic genius might have been made much of, but in the hands of Verdi it has given birth to a few sentimental *cantilenas*, one or two pretty *cabalettas*, some unison choral snatches, and nothing else. The opera itself is a *caput mortuum*. Its chief claim to notice rests in its being Verdi's dullest work, a distinction not easy of acquirement.

The opera was splendidly cast on Saturday night. We are indebted to our liberal cotemporary, the *Chronicle*, for the following, which includes the casts of 1845 (the year of production in England) and of the following year, besides that of the present year:—

	1845.	1846.	1847.
Ernani	MORIANI.	CASTIGLIONE.	FRASCHINI.
Don Carlos	BOTELLI.	BENSICH.	SUPERCHI.
Ruy Gomez	FORNASARI.	FORNASARI.	BOUCHE.
Elvira	Signora RITA BORIO.	Signora PASINI.	Mde. CASTELLAN.

The first year was tolerable, the second a failure altogether, (three *debutantes* being damned in one night). The superiority of the present cast needs no demonstrations, a glance at the names is enough to prove it. The performance on Saturday was altogether highly satisfactory, and raised Mr. Lumley's company many per cent in the estimation of his subscribers. Madame Castellan sang exceedingly well throughout the opera, and accomplished all her *floriture* with unerring certainty. The "Ernani involami" was a brilliant and finished piece of vocalising, though it has been so terribly hacknied in English concert rooms that it lost all the charm of freshness—if, by the way, any such charm could belong to so trite a composition. Superchi may be said to have made his *debut* on this occasion. The music of Don Carlos, we are told, was written for him; be that as it may, he sang and acted so well as to show himself admirably fitted for the part. His great hit was

in the air "Vieni meco" in which his *mezza voce* was quite charming and won him a loud *encore*. Bouché was capital in Ruy Gomez; his singing was artist-like and his acting impressive. Fraschini hardly came up to the expectations of his admirers, until the last act, when his singing was really energetic and beautiful. In short nothing could have gone better than the popular *trio* (we forgot the name, but it is Verdi's best known effort, having been heard in every concert room in the three kingdoms) in the hands of Castellan, Fraschini, and Bouché; it was loudly *encored*, and, at the fall of the curtain, the artists were re-called. There were also loud calls for Superchi, but having nothing to do in the last act he had most probably taken his leave. The chorus and band were admirable; the value of Balfe's exertions is gradually becoming known and appreciated. On several occasions, during the opera, there were marked indications of approval from the attentive part of the audience, who are aware of the importance of the orchestra and are ready to acknowledge its too often unappreciated exertions. To conclude, we have never heard an opera at Her Majesty's Theatre go off more brilliantly. Throughout the four acts, or parts as they are called, the *encores*, recalls, and other demonstrations of satisfaction on the part of the audience were more numerous than we have time to reckon.

The ballet of *Thea*, with the admirable Rosati, and a *divertissement* from *Coralia*, with the delicious Marie Taglioni, made up the measure of enjoyment, which was keenly relished by all present.

Her Majesty and Prince Albert attended, and all the brilliant assembly that in the morning had adorned the Queen's drawing-room. The house presented a most dazzling appearance, and every one felt that the season had fairly begun.

Next week we intend to take a retrospective view of the doings of Her Majesty's Theatre up to the present epoch of the season 1847.

#### FOREIGN INTELLIGENCE.

ST. PETERSBURGH. — (From a local Journal.) — Musical re-unions are varieties in the city of the Czars. True, there are some private mansions in which certain evenings of each week are devoted to the best purposes of music; but these are merely exceptions which confirm the rule. In general the public are but little acquainted with the instrumental compositions of the great masters, and their amount of musical knowledge is gleaned either from the Opera House or the churches. Mons. Vieuxtemps, during his sojourn in the imperial city, perceived the vacuum, and at once established a musical re-union, or *conversazione*, to fill up the void. He collected around him all the musicians of note, he invited a large circle of friends and acquaintances, and provided the most estimable works of Mozart, Haydn, Beethoven, Spohr, Mendelssohn, and others. He established a musical fire-side: he created a taste for music where none before existed: the benefits conferred by these re-unions were inestimable, no less in a social than an artistic point of view. Around him he congregated members of all classes and all societies. In his rooms might be seen the musician and the amateur—the nobleman and the bourgeois—the lord and the lady—ambassadors, marshals, officers, authors, churchmen, poets, professors, and merchants. Mons. Vieuxtemps gave three *matinées* three successive Sundays, at which we had the good fortune to attend. In these concerts there were performed two quartetts of Haydn; two quartetts of Beethoven; one quartett of Spohr; one quintett of Mozart; two trios, one of Beethoven, the other of Mendelssohn, and a sonata of Mons. Vieuxtemps



for violin and piano. These *morceaux* were most admirably executed by M. Vieuxtemps, the brothers Albrecht, M. Gross, and a young pianist (newly arrived in St. Petersburg). M. Honore, who, by his co-operation at the *matinées*, has already won golden opinions from all classes. The last *matinée* will take place to-morrow, as M. Vieuxtemps is shortly to take his departure, when, as a matter of course, the re-unions will be broken up. This is heartily to be lamented. To-morrow we shall hear the quartett of Mendelssohn in D minor; a sonata of Beethoven for violin and piano; and the quartett in C sharp minor of Beethoven—and then, behold an end! Mons. Vieuxtemps will then repair directly to Paris, at which capital he will give a series of concerts. This violinist is certainly one of the very greatest artists on his instrument in modern times. By combining simplicity with grandeur he has realized the supremacy of art. He is equally the master of the classic and romantic school. He unites the breadth and large manner of Viotti, with the impetuosity and caprices of Paganini. He has regulated the faults of both styles, and amalgamating them, has proved that art is not sepearable, but is one, indivisible and perfect for him who can comprehend it, and make it available practically. Mons. Vieuxtemps has our best wishes and our best thanks whithersoever he goes. He has proved himself, since his sojourn amongst us, not only a great artist, but an amiable personage: not only the enthusiast, devoted heart and hand to his art, but the kind friend and hearty acquaintance. Mons. Vieuxtemps has been one of the most favorite artists that ever came to St. Petersburg. We repeat, he has our best wishes whithersoever he may go.

## REVIEWS ON MUSIC.

"Wood's Edition of the Songs of Scotland." Edited by G. F. GRAHAM.—WOOD AND CO., EDINBURGH.

WE have received the first number of a publication, purporting to supply a cheap and handsome edition of the songs of Scotland, in a neat form, to be completed in twenty monthly numbers. The number before us, No. 1, contains "The Flowers of the Forest," old and new set; "Gloomy Winter's now awa;" "Bonnie wee thing;" "Kind Robin lo'es me;" "O, why left I my hame?" "Bide ye yet;" and "Roslin Castle." The work is finely printed on good paper, and is of imperial quarto size, and the music is carefully arranged. Altogether the production deserves every support, and, we are sure, will receive it. We are delighted to find so excellent a musician as Mr. T. Mudie, of the Royal Academy, appointed as one of the supervisors of the work. His name will be a guarantee for the worth and intention of Mr. Wood's publication. We most strongly recommend the new edition of the "Songs of Scotland," to all lovers of ballads in general, and to lovers of Scotch ballads in particular.

"Valse Brillantes," for the pianoforte. Composed by F. R. VENUA.—LEONI LEE AND COXHEAD.

A SET of very pleasing waltzes arranged for four hands, and adapted to moderate performers. We can recommend these unpretending compositions as being the offspring of a musical mind, and as possessing that tune or melody so necessary to works of this class, and without which they neither live, breathe, nor have their being. A dance of any kind without a tune, can scarcely merit the name—and yet we have lived to hear such so defamed. Mr. F. R. Venua's compositions are dances indeed!

## ORIGINAL CORRESPONDENCE.

## PASSACAGLIA.

To the Editor of the "Musical World."

MY DEAR SIR,—It is no easy task to trace out the origin of some words; the part most essential to those who adopt words of doubtful origin is to maintain their general signification and application. A composer may, for instance, write a good *madrigal*, and be unacquainted with the origin of the word, which may come from *Madre*, because it was customary to sing hymns to *The Mother*. Passacaglia very probably comes from the Latin word *Pasciculus*, which means a *light step*. But of this, who can be certain? For there might have lived a man of the name of Passacaglia, and I should as much regret taking away his right to the merit of this species of composition as I always lament to read of the extravagant praise of some musicians and singers, who deserve but a quarter of the eulogiums past upon them; for it does injury to the art, and, as years roll by, will only show the worthlessness of undue and high-flown criticism. A Passacaglia need not be written in three-fourths time, nor be "a slow dance." If these constituted its essential qualities, then the two greatest masters have not preserved its original form; and it is scarcely likely that they should not have done so, when we consider the time in which they flourished—I allude to S. Bach's splendid Passacaglia in three-fourths time, in C minor, and Handel's in common time, in G minor. It would puzzle even Taglioni, Cerito, &c., to invent chance figures to these compositions. But the writers of the press being more eloquent on the subject of dancing, those profound in their observations on music, I will hold silence on this—their favourite topic—or they may discover that I am a greater admirer of a *homely sort* of dancing than that which reminds one of the twist of a wooden leg, for so dexterously straight do these gifted dancers twist one of their legs round and round. Now, as regards any further explanation of the Passacaglia, I must refer Mr. Allen to my essay, wherein I have written all that is required for the construction of one. Should your readers, Mr. Editor, desire me, through your journal, to explain away any other part of my work which is not clear to them, I shall be happy to do so; for the better it is understood, the more it will be approved of, because Abbé Vogler's system is complete from the beginning to the end, and therefore it will bear the strictest examination. I will not disown that there is much that is new to be found in my essay, and I leave to others the right to scrutinize all I have introduced into the science of music. With great satisfaction I learn that eminent musicians and distinguished personages approve of my work; but as there may be some who may not, let me at once observe that they will carefully avoid all *public* discussion with me respecting a system which is known and, in part, adopted by the best German theorists. But are not the prejudices of those men always the strongest who most decline calm investigation, although unfortunately they are not always the least severe in their *private* opinions and animosities?

I am, truly yours,

FRENCH FLOWERS.

3, Keppel-street, Russell-square.

P.S.—Would it not be much to the advantage of all vocalists if "CONCERT PITCH" were at least half a tone lower? Why distress the human voice for a mere nominal advantage? We are told that a change of a semitone would materially effect the brilliancy of instrumentation!! What odd notions must be entertained concerning the requisites necessary to produce brilliant orchestral effects. It is a pity that this petty whim should so injuriously effect all vocal music; if it did not do so, this would be too insignificant a matter to write about.

To the Editor of the "Musical World."

MY DEAR MR. EDITOR,—If, by presuming to ask you a scientific question, I shall be considered as having violated the rules of decorum, you will, I trust, attribute it to the *proper*, and, as I hope, *pardonable* cause—namely, the very *high opinion* I entertain of your *sound* musical judgment above all other scientific authorities as published.

It is a popular saying—

"Who shall decide when doctors disagree?"

Now, the decision, in my opinion, upon such *disagreements* can only be safely arrived at by a knowledge of the *competency* of the doctors.

Now, sir, in the present case, you are regarded as a *physician* in an art, about which at this moment a slight musical question is pending.

Your reply will oblige several subscribers.

March 24, 1847.

Zéto.

QUESTION.—HAS CORELLI, in any passage known, violated in the slightest degree, or departed from, the prescribed laws of HARMONY?

To the Editor of the "Musical World."

SIR,—If you could inform me what are the regulations to be observed in taking a musical degree, you would much oblige

A CONSTANT READER.

[Perhaps our friend D. S. will answer these questions for us.—Ed.]

To the Editor of the "Musical World."

[BEAUMONT'S FEE.]

SIR,—Can you inform me the length of time an author is entitled to the copyright of a song? With many thanks for past favours,

I remain, sir, yours obediently,

Lincoln, March 22.

A SUBSCRIBER.

### PROVINCIAL.

DOVER.—On Tuesday the 9th, the second annual grand concert of the Amateur Sacred Choral Society was held at the Apollonian Hall. On this occasion it was assisted by the vocal talents of Mrs. and Miss Byers, Mr. George Genge, and Mr. Farquharson Smith, who also conducted. Mr. Doone, as pianist, conferred his gratuitous services, and also sang a recitative and air by Neukomm, "Speak, thou silent Heavens." Mr. T. R. Morris was the leader of the orchestra. The choruses were executed with great precision. Miss Byers is a young lady of great promise. Her air, with chorus, "The marvellous works," met with a unanimous encore. Mr. Genge, with his pure treble voice, sang an air from Mehul, "Ere infancy's bud had expanded," and an air of Handel, "Thou shalt bring them in," both of which were encored. Mr. F. Smith and Miss Byers, in the recitative and duet, "Adam and Eve," were effective. Mr. F. Smith, in "Rolling in foaming billows," and its recitative, and that from Handel, "I feel the Deity within," gave full scope to his powerful organ. Nor must we omit to mention Mr. Richards in "He was despised." As a whole, it was the best concert of this society, which deserves all encouragement.—*Dover Telegraph*.

SALISBURY.—This theatre closed on Thursday evening with the "Provoked Husband," "A Day in Paris," and "A Day after the Wedding." We fear that Mr. Davis has had but an unprofitable season comparatively with the last; but nothing else could be expected when we compare the two companies. Last year there was Mrs. Gurner and Mr. Davis as leading lady and gentleman, and we defy any country town to produce two better. This there has been no regular leading man, and the first lady's business has devolved on Miss Maguire (O'Hara is the theatrical name); and never did any one so mistake her profession as this lady. She has no single qualification for the stage. With light, thin sandy hair, and lean figure, she was an awful contrast to Mrs. Gurner's Lady Townly of last season both in appearance and as an actress; and how Mrs. Davis could allow the exhibition she did on Friday night, with herself and Mrs. Watson both in the theatre, and either of whom (although not in their line of business) would have played the character much better, we are at a loss to know. Well might the Salisbury paper say on the occasion of Miss O'Hara playing *Juliana*, "It was here we missed Mrs. Gurner." No, no, Mr. Manager, you must not give us a good dinner one day and starve us another. A Gurner one season and an O'Hara the next. But we well know the difficulty of procuring talent, and that you are always ready to pay liberally for it when you can get it.

LINCOLN.—(From our Correspondent).—On Friday, March 24, a concert of sacred music, given by Mr. G. Brook, in the County Assembly Rooms, was very numerously attended, and gave much satisfaction. The vocalists were, Mrs. Turner, and Masters Thomas and Travis, Mr. Martin, Mr. Knowles, Mr. Turner, Mr. Brook, and all of the cathedral choir. Part first was a selection from the "Messiah"; the second part a miscellaneous selection, including Beethoven's song, "The Quail Cry," well sung by Mr. Turner, and tastefully accompanied by his clever pupil, Mr. F. Ward. Mrs. Turner, Mr. Knowles, and Mr. Martin, were much, but not too much applauded. Mr. Harmsdon's playing (violin) gained him a similar compliment. Some of the choruses were well sung, particularly "For unto us a child is born."

NEWBURN.—(From our Correspondent).—Mr. Frederick Wright has lately erected an organ in the Newburgh Concert Rooms, and opened it on Thursday last, with two sacred concerts, or selections from Handel's *Judas Maccabeus*. They were both well and fashionably attended, and the performance gave so much satisfaction, that Mr. F. W. intends giving a series. The singers were Miss Byers, (who gained great applause) Miss Duval, Mr. Turner, and Mr. R. T. Smith. Mr. Sturges was at the organ, and Mr. Garman conducted. The choruses were exceedingly well done by an efficient number of singers from Exeter Hall and Brighton Societies.

MAIDSTONE.—On Tuesday evening Mr. Robert Green, the pianist, with the Misses Williams, Mr. H. Phillips, Mr. Willy, and Mr. W. H.

Seguin, gave an entertainment at the Corn Market Room, which was deserving of more patronage than it received; the scanty audience affording another melancholy proof of the utter absence of musical taste in Maidstone, which, unfortunately, pervades all classes. The Misses Williams warbled in their usual delightful manner, and never, perhaps, did their voices blend more harmoniously than in the duets of "The woodbirds," and "We are two merry fairies," both of which were encored, as were the "Indian Maiden's song," by Miss A. Williams, and Knight's "Soldier's daughter," by Miss M. Williams. They are also heard to great advantage with Mr. W. H. Seguin, in Welsh's glee of "The merry gypsies," and Bishop's "Sleep gentle lady." Henry Phillips gave Calcott's "Last man," in splendid style; nor was he less effective in his own *scena* of "The bear hunt." His new song of "There's a new year coming," is a charming ballad, and was excellently rendered by Mr. Phillips. Mr. W. H. Seguin gave "*Non piu andrai*" very pleasingly, as also Loder's "Philip the Falconer." The great treat of the evening was the *Duo Concertante* for the pianoforte and violin between Mr. Robert Green and Mr. Willy, upon favourite themes from Rossini's "Guillaume Tell." Everybody knows the rich tones of Willy's violin and his perfect mastery of the instrument; and when we say that Mr. Green's performance fully supported it, we need say no more to make ourselves comprehended by musicians. It was indeed a high treat, and was duly appreciated by the audience, and so were Mr. Willy's solo on the violin and Mr. Green's fantasia on the pianoforte, the "March Marocaine," by Leopold de Meyer. Mr. Green is one of the best accompanists we have heard. He really accompanies the singers, and not, as is too frequently the fashion, drowns their voices by playing in the *fortissimo* style. We must conclude, as we commenced, by pronouncing this to have been one of the most delightful concerts given here for some time; and we again regret that there is not sufficient taste in the good old town of Maidstone to encourage musical talent.—*Maidstone Gazette*.

### CONCERTS.

MR. ALLCROFT.—This miscellaneous musical entertainment took place on Tuesday evening at the Haymarket Theatre. As we gave a preliminary notice, in which we stated the full particulars of the concert, it is not necessary to enter into any lengthened detail on the present occasion, merely contenting our readers with a brief allusion to the performances which were most favourably received. The sixteen pianos and eight harps, it may well be imagined, did not greatly tend to enhance the performance of the *Stabat Mater* of Rossini. Though effectively given, both by vocalists and instrumentalists, it went extremely heavy, and seemed by no means suited to the tastes of the majority of the audience. It was, however, patiently endured; more, we opine, on account of the sacred character of the music, given at a sacred season, than from any beauty in itself made manifest to the general comprehension. We are by no means of that class who can espy no merit in Rossini's *Stabat Mater*; and we felt somewhat aggrieved at the profane addition of pianos and harps to the score. The first part altogether was sufficiently dull; nor did the prayer from the *Mossé*, which closed this section of the entertainment, redeem its monotony. The second part was of a lighter and more amenable character. The band played the overture to the *Gazza Ladra* tolerably well, and Madame Dulcken executed a *fantasia* of Wallace's, which was much applauded. Then Signor F. Lablache and his *cara sposa* obtained a tumultuous encore in "Dunque io son" most deservedly, and Miss Rainforth was equally complimented in a ballad of Balfe's. Besides these, we had a Miss Hill, very nervous in a song of Flotow's, whom (Miss Hill, not Flotow,) it would not be fair to criticise on this occasion, and a descriptive march on eight harps, descriptive of nothing but confusion and uncertainty. Nevertheless, to make amends, the BRIDAL POLKA was performed by the full orchestra, with the addition of the sixteen pianists and eight harps, which of course enraptured the audience beyond all that went before. Of the third part we did not remain to hear much. There was the usual selection of native and foreign morceaux, and one or two encores. Just before we left, Mr. Henry Russell sang his descriptive *scena*, "The Ship on Fire," which he repeated amid great acclamations. In the course of the evening the Ethiopian Serenaders from the St. James's introduced a selection from their popular entertainment, and were encored. We are obliged to forego any special remarks on the several singers, though we would willingly bear testimony to the excellent assistance rendered to the evening's amusement by Miss Birch, Miss M. B. Hawes,



Mr. Travers, Mr. H. Phillips, and others. The theatre was crowded in every part.

**SACRED HARMONIC SOCIETY.**—The usual performance of the *Messiah*, during the season of Lent, took place on Wednesday. The principals engaged were Mr. Lockey, for the tenor, and his excellent singing of the music allotted to him, confirmed the good choice of the Directors; Miss Birch for the soprano, who sang her music "as usual;" Miss Dolby for the contralto, whose chaste rendering of the air "He was despised," brought it back in all its freshness to our mind; and a young lady, Miss Kirkham, a relative and pupil of Mr. and Mrs. Anderson (we believe), sang the music generally given to the second soprano. This young lady, judging under all the circumstances of a first appearance, and the natural timidity consequent thereon, has a voice of good quality, and has evidently been under a strict course of instruction. She is apparently very young, and we have no doubt that in time will prove a valuable acquisition to our concert singers. The choruses were sung better than usual. "For unto us a child is born" was encoored, and the "Hallelujah" was rendered as well, if not better, than we have ever heard it. We are bound, however, again to lift our voice against the so frequent use of the organ, as not only in the choral pieces, but also in the solo and concerted parts, points and effects are frequently marred from its indiscriminate use. We would urge on the organist the study of the score of Handel, and with his knowledge of orchestral effects, he must be aware of such parts where its introduction is not needed. The Hall was well filled. We observe that the first performance of *Elijah* is announced for the 16th instant.

**MISS STEELE'S SACRED CONCERT** took place at Blagrove's Rooms, Mortimer-street, on Wednesday morning. The selections displayed taste and judgment, comprising some of the best and most favorite *morceaux* of Handel, Himmel, Purcell, Haydn, Mozart, Mehül, and Mendelssohn. The principal singers were Miss Rainforth, Miss M. B. Hawes, and the Messrs. Hobbs, Lockey, and Machin. Purcell's anthem, "O, sing unto the Lord," was well performed, the solo parts being entrusted to the efficient hands, or rather voices, of Miss Rainforth, Miss Steele, Mr. Hobbs, and Mr. Machin. "In native worth," was given with exceeding taste and feeling by Mr. Lockey. Miss Steele was excellent in the air from Saul, "O Lord, whose mercies;" and Miss Hawes no less so in Mehül's beautiful song, "Ere infancy's bud." Mendelssohn's quartett, "When the West," was capably sung, without accompaniments, by Miss Rainforth, Miss Hawes, Mr. Machin, and Mr. Lockey; and a quartett and chorus from Mozart's Mass, No. 12, was also rendered effective by the same vocalists, substituting Miss Steele for Miss Rainforth. This finished the first part. "He was despised," by Miss Hawes; "From mighty Kings," by Miss Steele; and the choruses, "For unto us," and "The Heavens are telling," were among the best performances of the second part. The chorus was good considering its force, and the whole concert was excellently conducted under the offices of Mr. Turle.

**MR. HENRY PHILLIPS** devoted the Tuesday evening of Passion week to an entertainment, in which he gave illustrations of Sacred Songs, taken from the works of Handel and Haydn. The concert, or to speak more properly, the illustrated lecture, was held at the Marylebone Institution, Edward Street, Portman Square. Mr. Phillips prefaced the entertainment with some very pertinent remarks on the combination of music and poetry. The origin of the term "Oratorio" was explained by the lecturer thus:—The word was not introduced until 1720, when Handel first composed "Esther," and being first heard in the private chapel, or oratory, of the Duke of Chandos, suggested to him the term Oratorio, which was thence used, and has been applied to all Oratorios since. The life of Handel was briefly touched upon in the introduction, and his composition descanted upon, and the places named where they were written. All this afforded much interest to the audience. In part first, Mr. H. Phillips introduced songs from "The Messiah," "Alexander's Feast," "Samson and Joshua;" in the second part, "Judas Maccabeus," the "Creation," and the "Messiah" furnished the selection. Mr. Phillips was greatly applauded during the evening, and was encoored with acclamation in the Recitative and air from Judas Maccabeus, "Tears such as tender fathers shed." His singing of this magnificent composition

was really admirable. The room was very full. Mr. Turle, organist of Westminster Abbey, presided at the piano.

#### THE NEW PHILHARMONIC CHAMPION.

THE Philharmonic Society has at last discovered, or invented a tutelary genius for itself. The shield of the *Morning Chronicle* has been thrown across its hallowed walls by the great Jenkins, who is henceforth to be the Apollo of that Parnassus, it always being pre-understood that he shall learn how to write good grammar; and that he shall endeavour to comprehend how a violin is tuned. Mr. Grattan Cooke wished him to acquire the gamut upon the oboe, but the notion was overruled, the wildest imagination never having conceived either the "golden haired Elector," or Jenkins, playing upon such an instrument. The first act of the new deity, in defence of the committee and members, has been to tweak the nose of the Thunderer, i. e., to beard the *Times*. "Inconsistency," quoth the new Apollo, and thereanent did he quote a paragraph as long as our arm, and another paragraph still longer, having no relation whatever to the cause, in point, to prove that the *Times* did not always esteem Mr. Macfarren a genius, or Mr. Sterndale Bennett a giant; as if the aforesaid Apollo Jenkins thought that the *Morning Chronicle* was really an immaculate journal, and had never chaunted the praise of that Mr. Lumley whom it is now at every moment seeking the opportunity to ruin. Reflect, *Magnus Apollo*, that there was a time when you wished to take your budding chaplet and untuned lyre into the enemies camp; when the hand and the olive were held out upon your part by kindly friends, and when you were not quite so determined to uproot the dynasty of Lumley from things theatrical. Perpend this most musical Jenkins, and append unto thy reflections—as a species of moral dishclout to the tail of thy conscience—the time hallowed proverbs, that he who dwells in a glass-house should not throw stones; and that it is a bad joke on the part of the pot to call the kettle black, even when new-scrubbed by the purifying entrance into a new journal. It is in serious soberness that we take upon ourselves to read thee this lecture, for we have a reverence for thy bad grammar, and should be grievously disappointed at the day of thy death, being fully aware that none could in that respect at least replace thee. In grammar, its use and its abuse the unkindest critic must allow thee to be unrivalled. Shall there be no more English, or German music, because thou wilt only of Italian? Shall no puppy dog, i. e. *Morning Paper bark* because thou chooseth to growl? Go to, there be other men in the world and other deities too than thee, Appollo Jenkins, and they will none of thee and thy Parnassus. But in serious mood and to tell the truth, it is with great difficulty that we can be serious with thee after thy exposition of Verdi's genius two mornings since. We have almost destroyed that great composer: do thou praise him and the work completes itself for, to do thee justice, thou art the most fatal champion to the causes in defence of which thou bucklest on thine own armour who has yet couched goosequill in rest or blemished the spotless and maiden face of foolscap. We, upon our own parts, swear to give thee and the Philharmonic our blessing when they play one symphony of the great master correctly, and when thou inditest twenty-five lines, which Cobbett and Lindlay Murray would pronounce respectable English.

#### MISCELLANEOUS.

**MISS LUCOMBE.**—Our readers will be glad to learn that this lady's success on the Continent has been very great. Private letters from Florence speak in high praise of her. Her voice,

it is said, has been *authenticated* as one of the most brilliant and promising in Italy, by the *dictum* of the amateur composer, Prince Joseph Poniatowski. Before she left England, this young lady had energy and *intention*, which, indeed, as many returned travellers show, can hardly be taught by foreign study. They may be refined however; and for art's sake, and for the credit of England, we trust that in the present instance, refinement may keep pace with development.—*Birmingham Journal*.

**THE PROVINCIAL BISHOP.**—(From *Punch*).—"Our friend the *Musical World* is in a state of weekly excitement about the progress of LA BISHOP—as he artistically calls her—in the provinces. We are told that such was the enthusiasm on her last appearance in Edinburgh, that the audience began pulling out their pencils and writing on slips of paper, which were sent round to the stage-door, requesting the performance of various *morceaux* in addition to those in the programme. Why the dilettanti preferred writing instead of speaking out, and calling for what they wanted, our musical friend has not informed us; but *La Bishop*, in the most obliging manner, consented not only to sing the *morceaux* requested, but to sing them every one in character. When the *rondo finale* from *L'Elisir d'Amore* was requested by a slip sent round from the slips, *La Bishop* came forward in a few minutes dressed in the costume of *Adina*, and the tenor aided her amiability by appearing with her, dressed as *Nemorino*, though he had not a note to deliver. Such amiability was never heard before, either in or out of any theatre in Europe. It is strange, that with all the attraction of *La Bishop* everywhere out of London, the manager of Drury Lane Theatre should have been so self-denying as to exclaim "*Nola episcopari*, I will have no more Bishop!"

**MRS. NISBETT.**—This celebrated actress will make her re-appearance at the Haymarket Theatre on Monday, April 12, in her original character of Constance, in Sheridan Knowles's comedy of *The Love Chase*.

**ADELPHI.**—A local sketch, called *Jenny Lind*, will be performed at this popular theatre on Monday, April 12.

**CHURCH MUSIC.**—A letter from Rome states that the Pope is about to revive a project conceived by his predecessor, Gregory XVI., to reduce the church music to its primitive simplicity.

**ASTRONOMICAL LECTURES.**—Mr. C. Adams commenced his series of these very interesting lectures, on Monday evening last, at the Adelphi Theatre. We have rarely been more pleased with an entertainment. The lecturer took great pains to render his explanation evident to the understanding of the commonest portion of the auditory. He made use of sundry diagrams variously coloured, to assist him in expounding the inclination of the ecliptic and equator; the cause of the seasons' changes; the parallaxes of the fixed stars, and the eccentricity of the orbits of the comets. Some of the transparencies were very beautiful, especially the orrery, which was exhibited towards the end of the lecture. Mr. Adams introduced a brief account of the new planet, and contended that the discovery thereof is as much due to his namesake, Mr. Adams, as to the French astronomer, M. Le Vivier, both having at the same time arrived at the conclusion that there must be a disturbing body beyond the planet Uranus, the announcement of which gave rise to observations that ultimately led to the discovery. Between the parts, Mr. and Mrs. Johnson performed several favourite airs on the musical glasses, which seemed to take the audience mightily, for every *morceau* was encored. The house was very full, and the audience listened to Mr. Adams very attentively. The lectures were repeated during the week, with the exception of Friday night.

**ARRIVAL OF THE MONSTER TROUPE OF HORSES, ELEPHANTS, &c., FOR DRURY-LANE THEATRE.**—On Saturday, at half-past two o'clock, the grand equestrian company engaged by Mr. Bunn to perform at Drury-lane, arrived at the Euston-square terminus. The two Elephants, who were obliged to perform the journey from

Birmingham on foot, owing to their being no railway conveyance sufficiently large to contain them, arrived first, drawing after them a huge and richly ornamented carriage, in the shape of a fiery dragon, twenty-one feet in height. Soon after the elephants were housed, the two o'clock train arrived, consisting of forty-five carriages, with trucks, horse-boxes, &c., and the debarkation of the biped and quadruped performers commenced. The entire company of male and female artists, musicians, painters, and auxiliaries, next landed. Fifty-four horses, ten camels, ten ponies, and a great number of new and curiously fashioned carriages, of ancient and modern architecture, with emblematical devices, formed a portion of the *cortège*, which occupied two hours in unpacking.

**DRURY-LANE THEATRICAL FUND FESTIVAL.**—Mr. Harley, the master, and Mr. W. Bennet, the secretary to this ancient and most benevolent institution, have already commenced operations calculated to give effect to the annual feast, which the perpetual president, his Royal Highness the Duke of Cambridge, has appointed to take place in Freemasons'-hall, on Friday, the 23rd of April. On this occasion the "Drury-lane," takes precedence of the "Covent-garden Fund Festival;" not, however, invidiously, it being an arrangement long entered into that the sister funds should celebrate their anniversary alternately.—*Observer*.

**THE COMMITTEE OF DRURY-LANE THEATRE AND THE RENTERS.**—A correspondent states that the committee of this Theatre have proposed to the renters to give them proprietors' shares, to be created to the number of 3,000 as a bonus, instead of their annuities and annual admissions. The original grant to the renters was an annuity of 25*l.* a year, which is at the present time reduced to 12*l.* 10*s.* The committee will allow the renters three "lives," instead of their annual nominations. The sum of 90*l.* is understood to be the worth of a renters' share with its annual admission; the shares of the proprietors are stated to be worth in the market about 1*l.* for every 100*l.* share; of these shares of the proprietors there exist 3,000, to which 3,000 more would be added by the new arrangement offered for acceptance by the committee.—*Observer*.

**CURIOUS MUSICAL FACT.**—The undisputed sovereignty of Verdi over the present composers of Italy, has produced the publication of a new lithographic sketch at Milan, which may give some idea of the length to which Italian infatuation can go. This print represents the new Maestro crushing under his feet a score or two of dead composers; one of the previous mentioned feet being on the neck of the living ROSSINI!

**VERDI.**—In an elaborate defence of this sublime composer, the *Chronicle* observes:—"Verdi is the Martin of painting; it is the melodrama of art." We always thought Martin a painter, and Verdi a musician, but it appears to be *vice versa*. We should like to be told what the "it" means which we have displayed in capitals. Will our contemporary enlighten us?

**MR. ELLA** had an interview with Tamburini on Wednesday last, at Mivart's hotel. Nothing as yet has transpired of what took place.

**ROYAL ITALIAN OPERA.**—It is stated that the grand chandelier of this theatre has cost nearly 4000*l.* In consequence of the death of Mr. Moralt, Mr. Hill is installed as premier tenor of the orchestra of this establishment. Mr. Thomas, formerly leader of the band at Covent Garden theatre, supplies the vacancy left by Mr. Hill's appointment, and Mr. Westlake is also engaged as tenor player. Mr. John Loder, as one of the second violins, is also retained.

**GRAND MASONIC BALL.**—"The old Concord Lodge" of Freemasons held their annual ball on Tuesday evening last, at Weippert's Spacious Rooms, in Davies Street, Berkeley Square, and a truly magnificent affair it proved. The officers of this, one of the principal lodges of the craft, appeared in their collars and jewels, and the majority of the ladies were adorned with a rich rosette, surmounted by a splendid masonic emblem (square and compass) manufactured in silver, from the design, of the worshipful master, for the laudable occasion. The ball was most respectably and numerously attended, nearly 200 in number having assembled at an early hour, and the gay and festive scene continued uninterrupted until the break of day. The music was excellent, and too much praise cannot be given to the Master and stewards, for the spirited manner in which the ball was conducted throughout. The proceeds will be applied to Masonic charity.



MADAME ANNA BISHOP sings next Monday, the 5th of April, at a Concert at Exeter; on the 6th, up to the 10th, she is re-engaged by Mrs. Macready to perform alternately at Bath and Bristol; on the 12th she will be at Leamington; she returns afterwards to Edinburgh and Dublin, and will be back to London, for the whole season, on the first of May next. Mr. Allcroft had offered an engagement to Madame Bishop for his concert, on the 30th of March, as also did the committee of the Beaumont Institution and that of the Western Literary Institution for some concerts in April, but her provincial engagements did not allow her to accept them.

GENERAL THEATRICAL FUND.—The Second Festival, in commemoration of the establishment of this society, was held at the London Tavern on Monday. Mr. Macready presided in the chair, and was supported by Mr. Charles Dickens and Mr. Horace Twiss. Among the company present we noticed Mr. J. Collett, M. P., Mr. E. Brewster, Mr. Jules Benedict, Mr. T. P. Cooke, Mr. Cullingford, Mr. S. Fauci, Mr. Landseer, Mr. Lyon, Mr. Buckstone, and other theatrical gentlemen. A strong array of talent mustered in the music gallery. Among others we observed, the Misses Rainforth, Dolby, Sarah Flower, M. Williams, A. Williams, Lockey, Kirkham; with Messrs. Allen, Francis, Machin, Young, Kench, Bruton, Lockey, Manvers, F. Chatterton, Carte, and Blewitt. Mr. J. L. Hatton conducted. The arrangements were excellent. The gallery was filled with ladies which gave great animation to the scene. After the health of the Royal Family was drunk with honours, Mr. Macready rose and proposed "Success to the Fund." In his speech, Mr. Macready animadverted severely on the exclusive system of the Drury Lane and Covent Garden funds, and insisted that they neither merited nor required support. His address was received with great applause. Mr. Dickens also made a short speech in allusion to the system pursued by the committees of Drury Lane and Covent Garden respectively, regarding the theatrical funds of each theatre. Several other gentlemen made speeches. The chairman announced that Her Majesty had signified her intention of becoming patron of the institution and had sent a donation of 100 guineas. Among the list of subscriptions read by Mr. Cullingford, the secretary, we can only call to mind those of the Duke of Devonshire, 10 guineas; Mr. Macready, £10; Miss Burdett Coutts, £10; and Mr. Strutt, £10. The entire subscription amounted to nearly £400. The chairman and several other gentlemen retired at an early hour but the festivities did not conclude until the small morning hours.

MELODISTS.—The Third Meeting of the Melodists' Club was held on Tuesday, at the Freemason's Tavern, where a numerous party dined, E. Goldsmid, Esq., in the chair. *Non nobis* and several fine glees were well sung by Messrs. E. Taylor, Parry, Horn, Gear, King, Hatton, Machin, Blewitt, Foord, Manvers, Hill, Shorebridge, Young, Spencer, &c., &c. Songs were also sung by Messrs. Horn, Hatton, Young, Machin, and Blewitt. The treat in the instrumental department was one of the very highest order, for Mr. Sterndale Bennett performed two of his charming *morceaux*, the *Romance Genevieve* and *Rondo Piacevole*, in first-rate style. There was no rushing up and down the finger-board, hops, skips, and jumps, but a most legitimate, classical performance, which called forth the rapturous plaudits of the delighted company. Signor Emiliani played an *andante*, with variations, of his own, on the violin, accompanied by Mr. Bennett, most admirably; he is a tasteful and a highly finished performer on his own instrument; he was applauded to the echo. The honorary secretary announced, that three candidates had entered the list for the prize, offered by Sir Andrew Barnard, for a Druidical ode and chorus, to be sung by Mr. Machin, accompanied by Sir Henry Bishop, at the Meeting on the 27th instant, when his Royal Highness the Duke of Cambridge will honour the club with his presence.

CONCERT FOR THE LATE MR. KEARNS'S FAMILY.—HANOVER Square Rooms, March 27, 1847.—At the Final Meeting of the General Committee, this day, it was unanimously resolved:—That "the cordial thanks of the Committee be presented to the Editor of *The Musical World* for his kind and liberal assistance, which has tended so greatly towards the pecuniary success of the Concert." The Committee are happy to state that the exertions and good-feeling, evinced by all concerned on this truly charitable occasion, will enable them to transmit to the unfortunate family £287 6s. 8d., of which sum £69 4s. 9d. has been already received

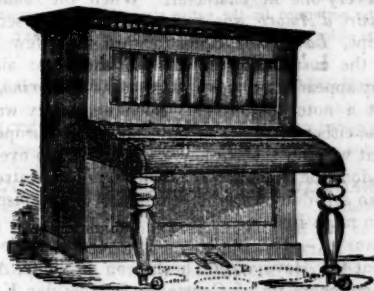
in donations, per list, in the possession of T. Chappell, Esq., the honorary treasurer; additions are still being received by him, the honorary secretary, and the chairman.—(Signed) George Smart, Chairman."

JENNY LIND.—The director of the theatre Ander-Wien, at Vienna, has had a medal struck in honour of "The Swedish Nightingale." It contains on the one side her portrait, and on the other a star, with the motto, "*Nescit occasum*." (It knows no setting). The medal is to be presented to Mdle Lind with an address, signed by the *elite* of the society of Vienna.

NEW MUSIC.—"The Sabbath."—A very pleasing poem under this title, written by Mr. D. Clarke, of Liverpool, has been set to music, the composition of Mr. William Henry Cooke, who has gallantly dedicated his production to a lady, in compliment to her literary acquirements. The words and air are appropriately united, the solemnity of the former having duly impressed the mind and guided the instructions of the composer. The melody, which is remarkably sweet, is in the key of A flat, and will, doubtless, become a great favourite by the fireside, where a taste for music is cultivated.

#### ADVERTISEMENTS.

#### Warren's 20 Guinea Cottage Piano-Fortes



ARE NOW SELLING AT THE  
Manufactory, 71, Leadenhall Street

(Removed from 1 and 2, Liverpool Street, Bishopsgate Street.)

These Instruments are well manufactured of the best seasoned wood, FINE FULL TONE AND GOOD TOUCH. A two years warranty given with each instrument. ESTABLISHED TWENTY-ONE YEARS. The only house in London where a good sound instrument can be obtained at the above low price, (for cash only). SMALL PROFIT AND QUICK RETURNS!

JOHN WARREN, 71, Leadenhall St., opposite Aldgate Pump.

#### MADAME ANNA BISHOP,

Will return from the Provinces to London, for the whole season, the first week in May.—Professional applications, directed to

No. 26, GREAT QUEEN STREET, LINCOLN'S INN,  
will be attended to.

#### PIANOFORTES.

Parties in want of a really good PIANOFORTE, at a moderate price, will do well to call at

J. C. JONES AND CO.'S,

2, Hanway-street, Oxford-street, a few doors on the right from Tottenham-court-road, who, from their intimate acquaintance with every kind of instrument made, have endeavoured to combine the separate good qualities of each with all the latest improvements, therefore for tone, touch, durability, and appearance these Instruments are not to be surpassed at the price.

Instruments tuned, repaired, exchanged, and lent on hire.  
Tuning by the year, one guinea. Second-hand Pianos, from 3 to 30 guineas.

#### MRS. LIONEL RODWELL,

Begs to inform her Friends and Pupils, that she has removed from  
No. 66, Great Portland Street, to

No. 9, Brunswick Place, Regent's Park.

## ROYAL ITALIAN OPERA,

COVENT



GARDEN.

UNDER THE DIRECTION AND MANAGEMENT OF MR. BEALE.

The Nobility, Gentry, Subscribers, and Patrons of Music are respectfully informed, that the

NEW THEATRE WILL OPEN

On Tuesday next, the 6th of April,

WHEN WILL BE PERFORMED ROSSINI'S OPERA-SERIA OF

## SEMIRAMIDE,

IN WHICH

MADAME CRISI,

(From the Scala at Milan, her first appearance in this country),

SIGNOR LAVIA,

(From the Imperial Theatre of St. Petersburg),

SIGNOR ALBONI,

(From the Imperial Theatre, Vienna),

AND

SIGNOR TAMBURINI,

(His first appearance in London for four years) will sustain the principal characters.

In the course of the evening

## THE NATIONAL ANTHEM

Will be performed by the entire strength of the company.

To conclude with a new Ballet, in two tableaux, by M. ALBERT, entitled

## L'ODALISQUE.

The music composed by Signor CURINI (from the San Carlo, at Naples).

PREMIERES DANSEUSES:

MLLE. FLEURY,

(From the Académie Royale at Paris),

MLLE. BERTIN,

(From the Imperial Theatre, Vienna, and from the Académie Royale),

MLLE. NEODOT,

(From Madrid),

M. MABILE,

M. CONTIE,

(From Madrid), &amp;c.

DIRECTOR OF THE MUSIC, COMPOSER, AND CONDUCTOR—M. COSTA.

ORGANIST—MR. VINCENT NOVELLO.

THE SCENERY BY MESSRS. GRIEVE AND TELBIN.

The Machinery by Mr. Allen. The Properties by Mr. Blamire. Artiste Costumière—Mrs. Bailey. The new drop scene by Signori Ferriand Verardi. Tickets, Stalls, and Boxes, for the night or season, to be obtained at the Box-office; and at Messrs. Cramer, Beale, and Co.'s, 201, Regent-street. The doors will be opened at half-past seven o'clock, and the performance to commence at Eight.

## FAIR COMPLEXION.

Under the Patronage of the Nobility and Gentry.

TO THE LADIES.—Wonderful and Important Discovery.

## COCKBURN'S

## ORIENTAL BOTANICAL PREPARATION,

For removing almost instantaneously cutaneous eruptions, freckles, pimples, spots, and other discolorations of the skin. After one application of the Botanic Extract, which must be used twice a day, a wonderful change will be perceived, and in the course of a few days the complexion will assume a beautiful transparent roseate hue appearance. The extract to apply is of the most agreeable nature, and the first application will prove its wonderful efficacy. Prepared only, and sold wholesale and retail, by the sole proprietor,

GEORGE H. J. COCKBURN, 9, Aldgate, London;

And Barclay and Sons, Farringdon-street, London; in bottles at 2s. 9d. and 4s. 6d. each; also by Sanger, 150, Oxford-street; Keating, St. Paul's Church Yard; Johnson, 68, Cornhill; Hannay and Co., 63, Oxford-street; Butler and Co., 4, Cheap-side; Edwards, St. Paul's Churchyard; Prout, 229, Strand; and of all other Chemists and Perfumers in the kingdom.

## TO THE MUSIC PROFESSION.

## "NASSAU STEAM PRESS,"

AND

## PUBLISHING OFFICE,

60, ST. MARTIN'S LANE, CHARING CROSS.

Every description of CONCERT PRINTING, (Public or Private), consisting of PROGRAMMES, NOTES, TICKETS, POSTING BILLS, &c., are neatly and expeditiously executed with economy and taste by

W. S. JOHNSON,

PRINTER TO HER MAJESTY'S THEATRE 21 YEARS!

Where also may be had "The Musical World," and all Operas, Comedies, Plays, Farces, Burlesques, and the whole of Webster's unique Acting Drama.

## MONS. VIEUXTEMPS

Has the honor to announce that he

## WILL ARRIVE IN LONDON,

For the concert season, from St. Petersburg, on MONDAY, APRIL 19.

All letters addressed to him at M. JULLIEN'S, 214, Regent Street, will be attended to.

## DR. STOLBERG'S VOICE LOZENGE

Is acknowledged as the best specific after three years' trial, for improving the voice and removing all affections of the throat, strongly recommended to clergymen, singers, actors, public speakers, and all persons subject to relaxed throats.

The Proprietors have just received the following Testimonial, amongst many others, from MADAME ANNA BISHOP:—

"DEAR SIR,—I am happy to say that all I have heard respecting the efficacy of DR. STOLBERG'S celebrated LOZENGE is perfectly true, as yesterday, feeling myself very fatigued (singing nightly at the Theatre), I took several of the Lozenges, and my voice was very clear, and my throat quite free from relaxation. I am, Dear Sir, Yours truly,

ANNA BISHOP."

Barclay and Sons, Farringdon-street; Sutton and Co., Bow Churchyard; W. Edwards and Newbery and Sons, St. Paul's Churchyard; Sanger, and Dietrichsen and Hannay, Oxford-street; and retail by all respectable Chymists in the Kingdom.

JUST PUBLISHED, No. II OF

WOOD'S EDITION

OF THE

## SONGS OF SCOTLAND:

With Symphonies and Accompaniments for the Pianoforte.

Edited by G. F. GRAHAM.

In addition to the Music and Poetry of the Songs, the Work contains brief Notices of their History, when these can be derived from authentic sources. To be completed in TWENTY MONTHLY NUMBERS, at SIXPENCE each. Each Number to contain Eight Songs. Published with the Magazines on the first of every month.

## CONTENTS OF No. I:—

Flowers of the Forest, old set	Kind Robin lo'es me
Ditto ditto, modern set	Oh why left I my name
Gloomy Winter	Bide ye yet
Bonnie Wee Thing.	Roslin Castle.

## No. 2:—

The Bush aboon Traquair	How sweet this lone vale
Auld Robin Gray (old air)	My love's in Germany
Ditto ditto (new air)	Green grow the Rushes O!
My tocher's the jewel	O true love is a bonny flower.

Published by WOOD & Co., Music-sellers, 12, Waterloo Place, Edinburgh;

And to be had of OLIVER & BOYD, Edinburgh; J. ALFRED NOVELLO, 69, Dean Street, Soho, and 24, Poultry; and SIMPKIN, MARSHALL, & Co., London.

## To the Queen's Most Excellent Ma'esty, and the British Army and Navy.

## J. KOHLER'S NEW PATENT LEVER INSTRUMENTS.

J. KOHLER having brought to perfection and obtained Her Majesty's Letters Patent for the above invention, which he has applied to the CORNOPEAN, TRUMPET, CORNETTO, TROMBONES, and FRENCH HORNS, he can now with great confidence, after an experience of Five years in bringing the action to its present state of perfection, recommend them to Her Majesty's Army and Navy, and all Professors and Amateurs. The advantages that this Patent gives to these Instruments are:—

1. All the Tones and Semitones produced by the Patent Lever are quite as perfect as the Natural Notes on the Instrument.

2. The intervals on the DIATONIC and CHROMATIC Scales are perfect, the compass greater, and the most rapid and difficult passages may be performed with a precision, freedom, and fulness of tone, and comparative ease to the performer.

3. Combinations in harmony, which never before could be performed at all by any Brass Instruments, may now be executed with perfect ease, and Ten or Twelve Instruments on this principle can produce a more rich and sonorous effect than Twenty Four could do on the old principles. The harshness of tone in the former Brass Instruments is entirely done away with, and a set of these Instruments heard together, produces Military and harmonious effects never before heard.

These Instruments are now in use in HER MAJESTY'S PRIVATE BAND, FIRST LIFE GUARDS, ROYAL HORSE GUARDS, GRENADEIER GUARDS, FUSILIER GUARDS, ROYAL ARTILLERY, 60TH ROYAL RIFLES, &c.

Testimonials, Drawings, and Prices, forwarded on application to J. KOHLER'S Manufactory, 35, Henrietta-street, Covent-garden, London.



# THE FOLLOWING OPERAS, BALLETS, SPECTACLES, &c.

ARE PUBLISHED BY

W. S. JOHNSON,

GENERAL PRINTER AND PUBLISHER,

"NASSAU STEAM PRESS," 60, ST. MARTIN'S LANE, CHARING CROSS.

## WEBSTER'S ACTING NATIONAL DRAMA,

UNDER THE AUSPICES OF THE DRAMATIC AUTHORS' SOCIETY.

Comprising every successful new Play, Farce, Melo-Drama, &amp;c. produced at the London Theatres, correctly printed from the Prompter's Copy.

## Vol. I.

With a Portrait of J. R. PLANCHE, F.S.A., price 7s. in cloth, contains:—

- |                        |                         |  |
|------------------------|-------------------------|--|
| 1. The Two Figaros.    | 6. A Peculiar Position. | 19. My Young Wife and my Old Umbrella. |
| 2. The Country Squire. | 7. Walter Tyrrell.      | 20. The Tiger at Large.                |
| 3. The Quaker Subject. | 8. The Tiger at Large.  | 21. The Bridal, &c.                    |
| 4. The Sentinel.       | 9. The Bridal, &c.      | 22. Riquet with the Tuft.              |
| 5. The Modern Orpheus. |                         |  |

## Vol. II.

With a Portrait of TYRONE POWER, Esq., price 7s. cloth, contains:—

- |                         |                         |                        |
|-------------------------|-------------------------|------------------------|
| 12. A Quarter in Wine.  | 18. Mary O'Hare.        | 32. Why did You Die?   |
| 13. The Country Squire. | 19. Advice Gratis.      | 33. Valhalla.          |
| 14. The Bottle Imp.     | 20. The Original.       | 34. Bengal Tiger.      |
| 15. Court Favour.       | 21. Barbers of Bassora. | 35. St. Patrick's Eve. |
| 17. The Spindle.        |                         |                        |

## Vol. III.

With a Portrait of CHARLES MATTHEWS, Esq., price 7s. cloth, contains:—

- |                       |                                      |                              |
|-----------------------|--------------------------------------|------------------------------|
| 24. Puss in Boots.    | 31. The Culprit.                     | 35. The Spitalfields Weaver. |
| 25. The Ringdove.     | 32. Confounded Foreigners.           | 36. The Rifle Brigade.       |
| 26. The Black Domino. | 33. The Dancing Barber.              | 37. Angelina.                |
| 27. Our Mary Anne.    | 34. All for Love; or the Last Field. | 38. Truth.                   |
| 28. Shocking Events.  |                                      |                              |

## Vol. IV.

With a Portrait of T. HAYNES BAYLEY, Esq., price 7s. cloth, contains:—

- |                                       |                         |                                     |
|---------------------------------------|-------------------------|-------------------------------------|
| 39. You Can't Marry Your Grandmother. | 43. A Hasty Conclusion. | 46. The Irish Lion.                 |
| 40. Spring Lock.                      | 44. The Melancholia.    | 47. Lying in Ordinary.              |
| 41. The Valet de Cham.                | 45. Weak Points.        | 48. One Hour; or the Carnival Ball. |
| 42. Groves of Blarney, &c.            | 46. Naval Engagements.  |                                     |
|                                       | 47. British Legion.     |                                     |

## Vol. V.

With a Portrait of J. B. BUCKSTONE, Esq., price 7s. cloth, contains:—

- |                                  |                         |                        |
|----------------------------------|-------------------------|------------------------|
| 51. White Horse of the Pyrenees. | 55. The Devil's Opera.  | 58. Ask no Questions.  |
| 52. Gemini.                      | 56. Tom Noddy's Secret. | 59. "But However—"     |
| 53. The Artist's Wife.           | 57. Forty and Fifty.    | 60. Nicholas Nickleby. |
| 54. A Lesson for Ladies.         | 58. Seas and Systems.   | 61. Married Life.      |
|                                  | 59. Printer's Devil.    |                        |

## Vol. VI.

With a Portrait of B. WEBSTER, Esq., price 7s. cloth, contains:—

- |                          |                             |                          |
|--------------------------|-----------------------------|--------------------------|
| 64. Oliver Twist.        | 68. Grace Darling.          | 72. Burlington Arcade.   |
| 65. Chess is Come Again. | 69. The Court of Old Frits. | 73. His First Champagne. |
| 66. Mr. Greenflood.      | 70. Jane Lums.              | 74. Isaac Walton.        |
| 67. My Little Adopted.   | 71. "Queen's Horse."        | 75. Swiss Swains.        |
| 68. Maid of Calvary.     |                             |                          |

## Vol. VII.

With a Portrait of BAYLE BERNARD, Esq., price 7s. cloth, contains:—

- |                             |                         |                        |
|-----------------------------|-------------------------|------------------------|
| 77. Sayings and Doings.     | 81. "Single Life, &c."  | 84. King O'Neil.       |
| 78. Dr. Dilworth.           | 82. The Village Doctor. | 85. Jack Sheppard, &c. |
| 79. The Happy Man.          | 83. The Hall Porter.    | 86. His Last Leg.      |
| 80. School for Scandal, &c. |                         |                        |

## Vol. VIII.

With a Portrait of J. S. KNOWLES, Esq., price 7s. cloth, contains:—

- |                           |                                 |                               |
|---------------------------|---------------------------------|-------------------------------|
| 87. The Dream at Sea, &c. | 90. Henriette the Forsaken, &c. | 93. Brian Borlome, &c.        |
| 88. H. B.                 | 91. The Wreck Ashore, &c.       | (Written by J. Knowles, Esq.) |
| 89. Victorine, &c.        | 92. Isabelle, &c.               |                               |

## Vol. IX.

- |                             |                           |                          |
|-----------------------------|---------------------------|--------------------------|
| 94. The Fortunes of Smiles. | 98. The Piano Hunter.     | 102. A Lover by Proxy.   |
| 95. Hobbs Dobbs and Stubbs. | 99. The Greek Boy.        | 103. Peter and Paul, &c. |
| 96. The Irish Attorney.     | 100. Boarding School, &c. | 104. Locomotion.         |
| 97. How to Pay the Rent.    | 101. The Woman Hater.     |                          |

## Vol. X.

- |                                 |                            |                               |
|---------------------------------|----------------------------|-------------------------------|
| 105. Alma Mater, &c.            | 109. Who's Your Friend?    | 113. The Fox and the Goose.   |
| 106. Grandfather Whitehead.     | 110. Caught in a Trap, &c. | 114. Cesar de Bajan.          |
| 107. Curiosities of Literature. | 111. The Thimble Rig.      | 115. The Mysterious Stranger. |
| 108. The Last Day.              |                            |                               |

## Vol. XI.

- |  |   |                                  |
|--|---|----------------------------------|
| 116. The Chimes, &c.                               | 117. The Mother and Child are Doing Well. | 120. The Irish Dragons.          |
| 118. The Green Bushes; or a Hundred Years Ago, &c. | 118. The Sheriff of the County.           | 121. Charles, &c.                |
|  | 119. St. George & the Dragon.             | 122. Deeds of Dreadful Note.     |
|  |   | 123. The Missiles of Human Life. |

## Vol. XII.

- |                                 |  |                        |
|---------------------------------|--|------------------------|
| 124. Cricket on the Hearth, &c. | 125. Did you ever send your Wife to Cambridge? | 126. Peize Wilkins.    |
| 125. Lioness of the North, &c.  | 126. Beggar on Horseback, &c.                  | 127. Black Domino, &c. |
| 126. Taming a Tartar.           |  | 128. Borough Politics. |
| 127. The Cabin Boy.             |  |                        |

## Vol. XIII.

- |                            |                                    |                                      |
|----------------------------|------------------------------------|--------------------------------------|
| 128. Wonderful Water Cure. | 129. Jockey Club.                  | 129. Look before you Leap, &c.       |
| 129. Eugenia Clairville.   | 130. Mrs. Sarah Gamp.              | 130. Old Heads and Young Hearts, &c. |
| 130. The Round of Wrong.   | 140. The School for Seehewing, &c. | 141. The Flowers of the Forest.      |

In demy 8vo., QUID PRO QUO; OR, THE DAY OF DUPES, MASTER CLARKE, and MOONSHINE, 2s. 6d. each.

## The words of the following OPERAS;

- |  |                                       |
|--|---------------------------------------|
| THE BONDMAN, . . . . . Balfe.            | THE MAID OF ARTOIS . . . . . Balfe.   |
| LORETTA . . . . . Lacau.                 | THE CROWN JEWELS, . . . . . Ascher.   |
| STRADELLA . . . . . Flotow.              | THE CRUSADERS, . . . . . Benedic.     |
| DON QUIXOTE . . . . . Macfarren.         | MARITANA . . . . . Wallace.           |
| THE FAIRY OAK . . . . . Forbes.          | GUILLAUME TELL . . . . . Kossini.     |
| THE ENCHANTRESS . . . . . Balfe.         | GERALDINE . . . . . Balfe.            |
| DAUGHTER OF ST. MARK, . . . . . Balfe.   | LA SONNAMBULA . . . . . Bellini.      |
| THE SYREN . . . . . Ascher.              | SAPPHO . . . . . Pacini.              |
| THE BOHEMIAN GIRL . . . . . Balfe.       | DON PASQUALE . . . . . Donizetti.     |
| BRIDES OF VENICE . . . . . Benedic.      | KEOLANTHE . . . . . Balfe.            |
| LUCIA DI LAMMERMOOR . . . . . Donizetti. | BETTY . . . . . Donizetti.            |
| MOOR . . . . . Donizetti.                | CASTLE OF AYMON . . . . . Balfe.      |
| BRIDE OF LAMMERMOOR . . . . . Donizetti. | ROBERT THE DEVIL . . . . . Meyerbeer. |
|  | MATILDA OF HUNGARY . . . . . Wallace. |

## SONGS, DUETS, &amp;c.

Price 6d. each.

- |                        |                        |
|------------------------|------------------------|
| SEVEN MAIDS OF MUNICH. | THE FLOWER OF LUCERNE, |
| ACIS AND GALATEA,      | QUEEN OF THE THAMES.   |
| KING ARTHUR,           |                        |

## BALLETS, Price 6d. each.

- |                    |                       |
|--------------------|-----------------------|
| WAGS OF WAPPING.   | OFFSPRING OF FLOWERS. |
| IMELDA.            | PAQUITA.              |
| LA TARENTULE.      | THE ISLAND NYMPH.     |
| THE DEVIL TO PAY.  | THE DEVIL IN LOVE.    |
| LES DANAIDES.      | GISELLE.              |
| THE PERL.          | LADY HENRIETTA; or,   |
| THE CORSAIR.       | THE STATUTE FAIR.     |
| BEAUTY OF GHENT.   | ROBERT AND BERTRAND   |
| THE MARBLE MAIDEN. |                       |

## BURLESQUES &amp; SPECTACLES, 6d. each.

- |                      |                        |
|----------------------|------------------------|
| BATTLE OF RIGHT.     | THE WONDERFUL LAMP     |
| THE CRICKET ON THE   | IN A NEW LIGHT.        |
| HEARTH, &c.          | ALADDIN: THE WONDER-   |
| OPEN SESAME; or, A   | FUL LAMP; or, NEW      |
| NIGHT WITH THE       | LAMPS FOR OLD ONES.    |
| FORTY THIEVES.       | THE MAGIC MIRROR, &c.  |
| VALENTINE AND ORSON. | TIMOUR THE TARTAR.     |
| CINDERELLA.          | WHITTINGTON & HIS CAT. |

## THE WIGWAM.

THE PRINCESS WHO WAS CHANGED INTO A DEER, &amp;c.

Where also may be had, the Whole of

WEBSTER'S NATIONAL ACTING DRAMA,  
FROM NOS. 1 TO 140 INCLUSIVE.

AND

HORNE'S GUIDE OF MEDICAL GALVANISM, Price 1s.

Any Copies of these Operas, Plays, &amp;c. forwarded by post, the amount being sent in postage stamps.

## THOMAS BAKER'S MODERN PIANOFORTE TUTOR.

### M. JULLIEN

Has the honor to announce, that he has just published the above work, which he flatters himself will be found the desideratum so long sought after by the profession. Notwithstanding the improvements that have taken place in Pianoforte Playing within the last ten years, no deviation has been made in the system of teaching from Tutors of the Old School; in consequence, many gifted with brilliant talents have been unable to execute the music of the present day. For this reason the

#### MODERN PIANOFORTE TUTOR

Has been introduced, and met with the greatest success from the elite of the profession, who have universally adopted it. The work is divided into two parts: the first being a complete Tutor in itself, containing the

#### RUDIMENTS OF MUSIC,

#### Rules for the formation of the Hand, Scales,

#### FINGER EXERCISES, &c.

Interspersed with Morceaux from the works of

Beethoven, Mozart, Spohr, Weber, Meyerbeer, Roch-Albert, Rossini, Bellini, Donizetti, &c.—Price 8s.

The second part consists of a more advanced course of Study, proceeding to the most refined style of *Modern Playing*;

#### Illustrated with numerous Examples & Exercises,

On all the various Fingerings adopted by the most eminent Pianists of the MODERN SCHOOL: with Selections from the Pianoforte Compositions of HERZ, DOHLER, THALBERG, &c.; in fact, everything necessary to constitute a first-rate Pianist. Price 8s., or 15s. the entire work.

Published by M. JULLIEN & Co.,

AT THE ROYAL MUSICAL CONSERVATORY,

214, REGENT STREET, AND 45, KING STREET,

Where all the Compositions of the above Author may be had.

## JULLIEN'S ALBUM FOR 1847.

M. JULLIEN has the honor to announce that the sixth edition of his

### MUSICAL ANNUAL FOR 1847

Is now Published, and will be found by far the best work of the kind that has ever appeared; containing no less than

#### Thirty Pieces of Vocal and Fourteen of Instrumental Music,

The greater part of which have never before been published, the copyrights having been purchased expressly for this work, at an immense cost, with the view of rendering it immeasurably superior to any of its predecessors.

The portion which has already appeared comprise those pieces only whose decided success has induced M. JULLIEN, at the request of numerous influential patrons, to include them in this Selection.

The Illustrations, in addition to the elaborately executed Covers, Title, and Dedication pages, include two magnificent Views of the interior of Covent Garden Theatre. The one taken during the brilliant scene exhibited in that splendid arena of the occasion of M. JULLIEN'S GRAND BAL MASQUE; the other a VIEW OF THE THEATRE TAKEN DURING THE CONCERTS, the grouping of the Figures in both Views exhibiting the audience in a manner at once *life-like* and *elegant*. To those who have visited the Theatre on either occasion, the ALBUM will form a delightful SOUVENIR, and to those who have not had the opportunity, it will convey an accurate idea of the gorgeous scene.

A splendidly-coloured PORTRAIT of the celebrated Danseuse, Madlle. FLORE FARRI, in the admired Pas, La Castigliani. An original subject, "THE FORTUNE TELLER," illustrating Baker's beautiful ballad of that name. The whole of this department of the ALBUM has been under the active superintendence of J. BRANDARD, Esq., whose pencil only has been employed in its production.

Nothing more need be said in favour of this Work, and in proof of its *east superiority* over all others, than to call attention to the names of the Contributors, where will be found the principal talent in Europe.

It will also be perceived that in addition to the latest compositions of the best English Composers, the ALBUM contains some of the newest and most popular productions of Italy, Germany, France, Spain, &c., a careful selection of which has been made from those works that are now attracting the attention of the Continental dilettanti. Price 18s. and £1 1s.

#### ROYAL CONSERVATORY OF MUSIC,

214, REGENT-STREET, AND 45, KING-STREET.

## SOVEREIGN Life Assurance Company,

No. 5, ST. JAMES'S STREET, LONDON.

Sir A. Brydges Henniker, Bart.  
B. Bond Cabbell, Esq., M.P.

#### Trustees.

Henry Pownall, Esq.  
Claude Edward Scott, Esq.

#### Directors.

CHAIRMAN, Lieutenant Colonel Lord Arthur Lennox.  
DEPUTY-CHAIRMAN, T. C. Granger, Esq., M.P.  
John Ashburner, Esq., M.D.  
T. M. B. Batard, Esq.  
Philip P. Blyth, Esq.

Henry Broadwood, Esq., M.P.  
Sir James Carmichael, Bart.  
Charles Farebrother, Esq., Alderman.  
William Tulloh Fraser, Esq.  
John Gardiner, Esq.  
Aaron Asher Goldsmid, Esq.  
Henry William Pownall, Esq.

Bankers, Sir Claude Scott, Bart., and Co.  
Solicitors, Messrs. Davies, Son, and Campbell.

Assurances on the lives of persons in every station of life and every part of the world, granted on a plan which combines the utmost amount of benefit to the families of the assured at death, with every attainable advantage during life, which the system of Life Assurance is capable of affording.

It affords perfect security in a subscribed Capital, which guarantees the prompt settlement of every claim, with participating and non-participating rates on the lowest scale, especially for terms of years.

The Assured can anticipate or obtain the advance of the full amount of the Policy, on giving approved available security for a certain number of annual payments, as explained by the Prospectus.

Every facility is afforded to persons assuring the lives of others, so as to render such Policies effectual securities.

A new plan of gradual or accumulative Assurance, particularly adapted for young lives, and for such as cannot, without inconvenience, undertake the payment of a fixed premium, securing at once provision in case of premature death, and an accumulating fund, available during life, should occasion require.

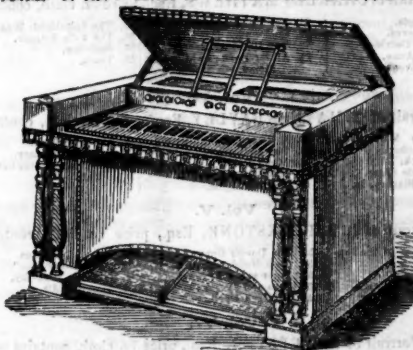
ANNUITIES, ENDOWMENTS, ADVANCES, and LOANS, on liberal terms.

Detailed Prospectuses, with forms of Proposal, and every information, may be had on application, either personally or by letter, at the Company's Offices.

The usual commission to Solicitors and Agents.

H. D. DAVENPORT, Secretary.

## THE PATENT HARMONIUM.



This beautiful Instrument possesses the softness of the voice with the variety of tone of every wind Instrument, as also the power of a large Organ. It is equally suitable for Sacred Music, or the Dance, and adapted for the Drawing Room, Concert Room, Church or Chapel. Printed particulars can be had of LUFF and SON, sole agents, where the PATENT HARMONIUM can be heard from 10 till 4, daily; and where can be inspected

### LUFF & SON'S

#### Elegant Assortment of PIANOFORTES,

Made by experienced workmen, and thoroughly seasoned wood, all of which is prepared on the premises. They are warranted to stand well in Tune, and are prepared for extreme climates: prices one-third less than usually charged.

Instruments taken in exchange, and a liberal allowance to dealers.

LUFF and SON, 103, Great Russell Street, Bloomsbury.

N.B.—The terms of Mr. JULIAN ADAMS, the celebrated performer upon the Patent Harmonium, can be had of LUFF and SON.

Printed and Published, for the Proprietors, at the "Nassau Steam Press," by WILLIAM SPENCER JOHNSON, 60, St. Martin's Lane, in the parish of St. Martin's in the Fields, in the County of Middlesex; where all communications for the Editor are to be addressed post paid. To be had of G. Purkes, Dean Street, Soho; Strange, Paternoster Row; Wiseheart, Dublin; and all Booksellers.—Saturday, April 3rd, 1847.